

# Hillandale News



No. 236, Winter 2001

# Calendar of Forthcoming Events

This calendar covers CLPGS events and those organised by third parties likely to be of interest to members. Information is supplied here in good faith, but the Society and its agents take no responsibility for errors, omissions, or changes to programmes beyond its control.

<b>JANUARY 2002</b>	Tuesday, 15 <sup>th</sup> .	<b>CLPGS London</b>	FACE TO FACE; presented by Allan Palmer
	Saturday, 19 <sup>th</sup> .	<b>CLPGS Midlands</b>	ANNUAL GENERAL MEETING, followed by 'BYFR' – BRING YOUR FAVOURITE RECORD
<b>FEBRUARY 2002</b>	Tuesday, 19 <sup>th</sup> .	<b>CLPGS London</b>	AN EDISON CLASSICAL CONCERT; presented by Tim Wood-Woolley
<b>MARCH 2002</b>	Sunday, 3 <sup>rd</sup> .		RECORD BAZAAR; at The National Motorcycle Museum, Birmingham
	Saturday, 16 <sup>th</sup> .	<b>CLPGS Midlands</b>	THE OMS, ETC. – Phil Bennett on The Original Memphis Five, and related jazz groups
	Sunday, 17 <sup>th</sup> .	<b>CLPGS Northern</b>	MEMBERS' OPEN MEETING; on the themes – CARUSO RECORDING CENTENARY; and MACHINES OF 1902
	Tuesday, 19 <sup>th</sup> .	<b>CLPGS London</b>	GREAT SINGERS OF DONIZETTI; presented by John Passmore
	Saturday 23 <sup>rd</sup> .	<b>CLPGS West of England</b>	THIS, THAT, AND A BIT OF DAWSON – A meeting of machines, records, and minds. Presented by Dave Roberts.
<b>APRIL 2002</b>	Tuesday, 16 <sup>th</sup> .	<b>CLPGS London</b>	ELECTRONIC LIMITERS AND COMPRESSORS FOR THE RECORDING INDUSTRY; presented by Barry Raynaud; and  'HEN'S TEETH' – Members and Visitors present rare and exotic items associated with recorded sound (a chance to sell, swap, or donate??)
	Sunday, 21 <sup>st</sup> .		RECORD FAIR; at the Fairfield Hall, Croydon
<b>MAY 2002</b>	Sunday, 5 <sup>th</sup> .		NATIONAL VINTAGE COMMUNICATIONS FAIR; at The National Exhibition Centre, Birmingham

## VENUES and TIMES.

Unless stated otherwise, CLPGS Meetings take place at the following standard times and places –

- ◇ LONDON – Swedenborg Hall, Bloomsbury Way, London, WC, starting at 7.00 p.m.
- ◇ MIDLANDS – The Salvation Army Citadel, Little Shadwell Street, Birmingham. Starting times are 7.00 p.m. for 7.30 p.m.
- ◇ NORTHERN – Alston Hall, Alston Lane, Longridge, Preston, starting at 1.30 p.m.
- ◇ WEST OF ENGLAND – Meetings start at 2.30 p.m. for 3 o'clock. Venues alter (contact Paul Collenette on [REDACTED]).

**Cover picture:** The Greenhill Motor, formerly the property of our Patron, George Frow Esq., sold in December 2000 at Christie's South Kensington [See the From the Rostrum report in HILLDALE NEWS issue no. 235, Autumn 2001 – Ed.]. See also comment on page 432 of this issue. Photo © Christie's South Kensington.

# Hillandale News

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## EDITORS' DESK

The Board of CLPGS Ltd., as part of its educational remit, has asked the Northern Chairman, Gavin Mist, and member, John Gilks, to investigate the possibility of running weekend courses specialising in the history of recorded sound from cylinders to CDs. These would be held in colleges or hotels, and nearby attractions would also provide alternative entertainment for partners. The first event is likely to be in the South or the Midlands late in 2002 or in 2003. Please watch for details in the next issue.

Beginning with the Spring 2002 issue, your journal will be printed in full colour, a move which has many advantages for the illustration of articles in the journal. And just to remind you, it will appear under its new title of FOR THE RECORD.

Colin Loffler, our Membership Secretary, wishes to ask all Society Members resident in the USA to let him know by letter or e-mail if they pay their Society subscriptions into the CLPGS account at the Florida bank. Your co-operation will be gratefully appreciated in these cases.

You may have noticed some changes in the presentation of the names and addresses of Society contacts. Additionally, we have included new e-mail and website information. The Society's website is now established at <[www.clpgs.org.uk](http://www.clpgs.org.uk)>. This includes a membership subscription form, useful for new members. Richard Taylor has also agreed to receive technical inquiries on his e-mail address, [REDACTED].

Names of CLPGS Patrons, President and Vice-Presidents, Directors, Company Secretary and Treasurer are given on page

477. Alan Smith of Powick, Worcester, has assumed the Treasurership from Michael Smith, of Gillingham, Kent. Our grateful thanks go to Michael, who took over the rôle on a 'caretaker' basis, and helped the Society sort out its finances during a rather difficult time. Michael has recently undergone hospital surgery, and we wish him a speedy recovery.

Joe Pengelly, of Plymouth, has recently featured in his local newspaper, the EVENING HERALD, through his pioneering work on transferring cylinder recordings to compact disc, and his association with Mike Stringer, of the University of Plymouth, who developed the universal electrical cylinder replay machine. It was this machine which featured on the front cover of HILLDALE NEWS no. 232, Winter 2000/2001, which depicted the cover artwork for the CD, *Pandora's Drums*, containing a selection of Joe's cylinder transcriptions. Incidentally, those of you who have not yet obtained a copy of this remarkable CD can still obtain one, (for £11.99 + £1.50 postage) from the new address of ELECTRONICS WORLD, Cumulus Business Media, Anne Boleyn House, 9-13 Ewell Road, CHEAM; SM3 8BZ.

Those of you who read the Daily Telegraph may have noticed in the edition of Thursday, 8<sup>th</sup> November 2001, a photograph of a horn gramophone on page 4E. It is not clear whether the editors of the newspaper were aware of the fact that the machine displayed was unmistakably of the crapophone variety, characterised by a shiny brass horn and the welded elbow above the horn support bracket. We all know that one should never believe all one reads in newspapers, but it is indeed unfortunate when a respected institution like the Daily Telegraph is somehow misled



into portraying this particular type of machine when photographs of the genuine article are so easy to come by.

The mail order firm House of Bath has also been advertising these machines in a recent catalogue, describing them as replicas. We consulted our in-house lawyer, Mervyn Srodzinsky, on the matter. His view is that this style of machine is not truly a fake, nor is it a replica, but that it is akin to the retro-style radios often found on sale in high street stores. The problem with the crapophone is in the marketing, insofar as some of the less reputable dealers may pass them off as the genuine article, or at least not advise an uninformed buyer that they are not genuine old gramophones. When this happens, the crapophone becomes a fake. And of course, it is always possible that the dealer himself (especially if he is not a specialist dealer) will not know that he is selling a machine which is not an original.

Leaving aside the fact that many of the machines in this style are built from reclaimed, and often worn-out, mechanical parts, and poorly engineered tone arms, our

understanding of a replica is that it should replicate an original. This they do not do, as many of the design characteristics are not found on genuine original machines.

Mervyn's conclusion is that the way these machines are manufactured does in fact present a product which is akin to a 'retro' style old gramophone rather than a replica as such.

We have no doubt that there will be some among you who will disagree with Mervyn's interpretation, perhaps on the grounds that the build quality of these machines is intended to deceive, and that they are not of merchantable quality as gramophones.

Perhaps the key question is the reputation of the seller. Many of these machines are sold by fly-by-night characters, so that the buyer's inevitable complaint of the machine's poor functionality cannot be redressed. When they are being sold by established firms, that may be an indication that the build quality of these machines may be improving. However, we admit that we wouldn't put any money on that possibility.

## Keep subscribing to CLPGS!

Members are respectfully reminded that their annual subscription falls due on 1<sup>st</sup>. March 2002. Prompt renewal of membership greatly eases the task of the Membership Secretary. Renewal rates are –

UK & Europe - £15; or £10 for registered students.

Rest of the World (outside Europe) - £17, or US \$28-50.

Send your renewal cheque or postal order with the renewal slip enclosed with this issue to the Membership Secretary, Colin Loffler, at [REDACTED] NEWPORT PAGNELL, MK16 8PH. His e-mail address and telephone number are on the Contents page, if required.

Please note that material intended for inclusion in FOR THE RECORD must reach the Editorial Group not less than six weeks before the first day of the month of issue. Hence, the deadline for the Spring 2002 issue will be the 15<sup>th</sup> February 2001. Copyright on all articles in FOR THE RECORD remains the property of the authors. Views expressed in this journal do not necessarily reflect those of the Editorial Group.

# The Edison School Phonograph, serial no. 3362

by Bill Boruff

The history of this phonograph goes back to the Hargrave Brothers Talking Machine Company of Sulphur Springs, Texas, at the turn of the 19<sup>th</sup> century. In

addition to phonographs, they offered bicycles and guns for sale. A photograph of their shop as it existed in the early 1900s appears at Figure 1.



Figure 1. The Hargrave Brothers' store, Sulphur Springs, Texas, in the early 1900s. There is a horse-drawn buggy in the rear of the store with 'Edison Phonographs' in large letters on the side of the buggy. Hanging on the wall at the rear of the store are the horses' harnesses. The Hargrave brothers are standing in the foreground.

In 1975, my son David was told by another collector that a man in Sulphur Springs had three phonographs for sale, so we went there to investigate. The

man who had the three phonographs was Thomas Hargrave, the grandson of one of the brothers who had owned the Hargrave Talking Machine Company.



The three machines he had for sale were – an Edison Class M with no case, a Columbia 20<sup>th</sup> Century with a termite-eaten case, and an Edison School Machine. None of the machines worked and the machines were in very bad condition. However, the School Phonograph was by far the worst. We paid Thomas his asking price of \$350.00 for the three machines. He told us that several other collectors had looked at them and turned him down. He allowed us to look through the welding shop his grandfather and father operated and we found the reproducer for the School Phonograph. Thomas gave us the following history of the School Phonograph:

His grandfather told him that this phonograph was never sold. Somewhere around 1915, when he had not sold it, he loaned the machine to a friend for use in their home and didn't think any more of it. Sometime later, the friend didn't need (or want) it anymore and it was moved to a barn where it stayed until 1975. The barn had deteriorated and leaked water over the machine which caused it to be badly rusted. The sheet metal sides and corners of the machine were rusted through and the castings were badly pitted with rust. The horn and the stand had been hauled to the local dump years before and Thomas decided to try and sell the machine for \$100.00. Photographs of this machine as we found it appear as Figures 2 and 3. Here you can see the extent of the rust and why he had so much trouble selling it!

After purchasing the three machines, we restored the Class M and the 20<sup>th</sup>

Century. The School Phonograph was stored under my bench as a 'Retirement Project'. Given its condition, we really had serious doubts that it could ever be restored. It stayed under the bench for 25 years before I finally decided to try a restoration in early 2000.

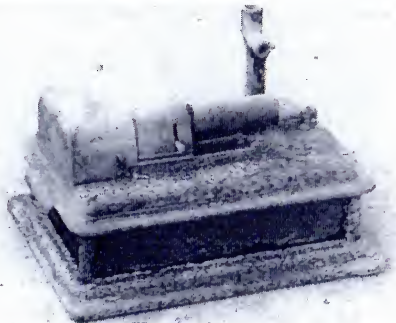


Figure 2. Before restoration – a front view of the Edison School Phonograph.

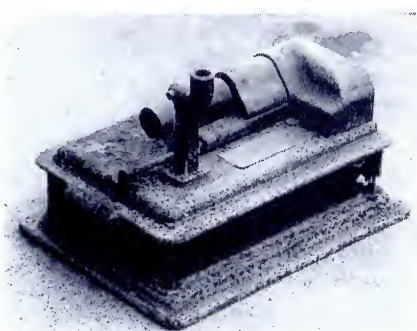


Figure 3. Before restoration – a rear view of the Edison School Phonograph.

When I disassembled the machine, I found that the motor parts under the castings were still in reasonably good condition. In fact, the main spring and gears were still covered with grease. Some other parts were deteriorated very badly. Restoring this machine required many hundreds of hours of work and the assistance and co-operation of many people. The



following gives a summary of what was done to restore the machine.

#### THE MOTOR –

- ◇ All parts were soaked in solvent and cleaned of rust and grease.
- ◇ The springs were replaced (the original springs were unbroken!).
- ◇ The ‘back rod’ and the small rod within the carriage were sawed off and replaced. I purchased an original Opera back rod from Dwayne Wyatt of California, and I remade the carriage rod from new stock.
- ◇ The feed screw was cleaned and rethreaded with a special order die.
- ◇ Most screws were replaced.
- ◇ The flywheel damper spring was replaced.
- ◇ Small internal springs were replaced in the start lever and reproducer linkages.
- ◇ The reproducer was rebuilt with new gaskets and diamond needle bar.
- ◇ A new adjustable stop rod assembly was purchased from Steve Farmer of California (the old one was missing).
- ◇ The lever which makes contact with the reproducer was repaired.
- ◇ The crank was replaced with a new one made by Dwayne Wyatt.

#### THE CASE AND HORN –

- ◇ All case parts were ‘bead blasted’ to get the surface rust off and to clean them. Jerry ‘Buggar’ Putnam of Keene, Texas allowed us to use his bead blaster for this.

- ◇ New corners and sides were made using the old ones as a guide. Ed Beierle of Cleburne, Texas (my wife’s cousin) helped me with this using his metal shears and brake.
- ◇ A new 11-panel horn bell was purchased from Ron Sitko of New York.
- ◇ An original horn elbow from an Opera was purchased at a Canton, Texas flea market and cleaned for refinishing.
- ◇ The rust-pitted castings were filled with Bondo and sanded smooth.
- ◇ A black acrylic enamel was sprayed on all metal parts.
- ◇ All parts were sanded and repainted until they were absolutely smooth.
- ◇ New decals were installed for the trademark signature, the case front, and the horn.
- ◇ The machine was striped by hand with a water-soluble gold calligraphy ink. Guidance for the striping patterns was provided by a fellow collector, René Rondeau of California. René has an original machine and was very helpful in sharing this information.
- ◇ After I was satisfied with the gold work, all metal parts were painted with a clear acrylic enamel. Some parts got two or three coats.
- ◇ After drying for several days, the final parts were buffed using a soft wheel and polishing compound.
- ◇ An ‘Oxidised Copper’ finish for all required parts except the reproducer

was done by Steve Farmer. The reproducer finish is original.

- ◊ The serial number plate was in extremely bad condition with many words gone. I cleaned it and then put a thin nickel plating on it. Then, I carefully outlined the letters with india ink using a very fine pen before spraying it with a clear coat to preserve it.

The case and working mechanisms were reassembled and adjusted. Periodic critiques by myself, my wife Sharron, my son David and fellow collector friends resulted in a machine that we believe is in near factory original condition. The phonograph as it exists today (August 4<sup>th</sup>, 2001) is

shown in figures 4 and 5. The motor runs free and is very quiet. The machine looks great and it plays very smoothly with a good tone. The rarity of this machine is obvious, given that apparently, few were ever made and the large number of collectors who have never even seen one. As a note of interest, René Rondeau informs me that the collectors in the United States, Canada and Europe were canvassed a few years ago and that only 24 of these machines were located. This one makes 25.

The next step is to construct a stand to hold the machine...

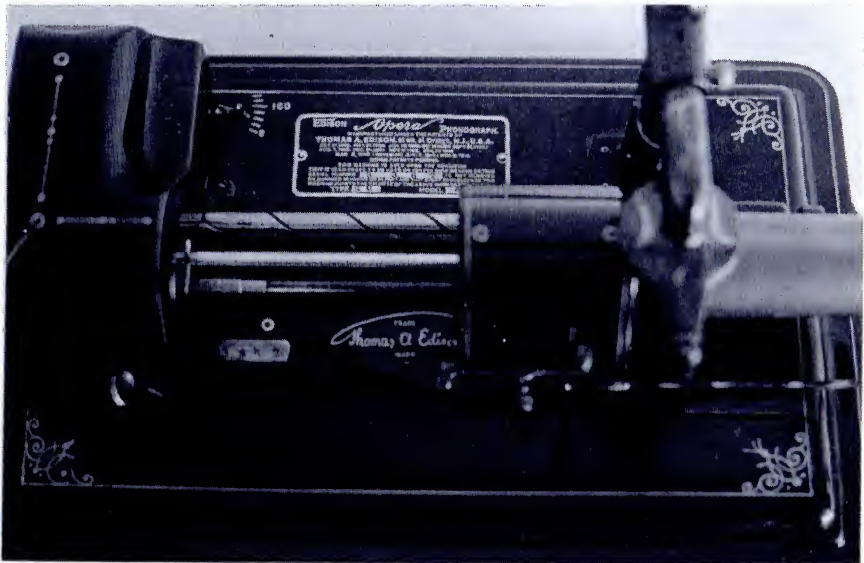


Figure 4. Close-up view of the topworks of the Edison School Phonograph, showing the restored serial number plate.



Figure 5. A general view of the Edison School Phonograph, as restored.



# From the Rostrum

The July sale at South Kensington contained nearly fifty phonograph and gramophone Lots, many of them containing more than one gramophone. There was also, in the Typewriter section, a very well-preserved Lambert, complete with its leather case, which brought a well-deserved hammer price of £650.

Star of the phonographs and gramophones was a Lioret No. 2 at £3200.



Figure 1. The rare LIORET No. 2 Phonograph – no. 1424, c.1896; the nickel-plated brass mechanism with small flywheel, card reproducer with graduated internal rings and celluloid cone, spare cone, flat lifting bar, one 1-inch cylinder, four 4cm. cylinders in cartons, and oil bottle in carton; in fitted black case with red felt lining and instructions (in French) in hinged front flap. Description and Photo: © Christie's South Kensington.

The only other four-figure sum was £1400 for a tired but original (apart

from a wrong soundbox and a modified end to its rusty winder) Victor VI. This was the top-of-the-range Victor horn machine (pronounced 'Victor the Sixth'), and originally had gilt fittings, though most of that had worn off, and the brass Morning Glory horn was so tarnished you had to look hard to see what it was made of.



Figure 2. The VICTOR VI horn gramophone, with brass Morning Glory horn, triple-spring motor and mahogany case with gilt fittings. Description and Photo: © Christie's South Kensington.

Also brass horned was a pretty, though anonymous, machine from mainland Europe, at £650. Other horn models ranged from a re-motored anonymous effort at £150, to a Model B HMV (really a re-badged Zonophone) at £400.

Portables dominated the saleroom, and demonstrated how HMV 101s and 102s appeal as no other, despite being the

most common. Four Deccas in a Lot – an 88, (the de luxe, crocodile-grained leather job), its cheapest sibling, the 22, as well as a Junior and a 1950s Nursery, managed £140, but four Columbias did better at £220. These were a 111n (the brown cowhide version of the 112), a 113a (but with a No. 20 soundbox instead of No. 15), and a 201 and 202 in blue and red. The 201 was a late example, with an HMV 99 motor.



Figure 3. Horn gramophone with brass flower horn, the rim embossed with Art Nouveau stylised foliage, Symphonion-type soundbox on adaptable neck for lateral or vertical-cut records, tapered straight tone-arm, base-mounted large single-spring motor with side stop/start and speed controls, in mahogany case with applied *paterae* to the angles. Description and Photo: © Christie's South Kensington.

A brown crocodile 101, with a red Electrola 102 and a green 102 made £200, but another trio, comprising a green 101, a black 101 and an early black 102 with original despatch card reached £320. The same price bought a

pair of early 102s, one in brown, the other blue. The brown was rarer, the blue nicer (prettier colour, and still had its record tray): both were the original, metal motorboard version but with the later brake. A factory conversion, perhaps?



Figure 4. The BROADWOOD TABLE GRAND gramophone – no. 586, c. 1920, with Broadwood soundbox on Rastall's Patent wood tone-arm, screwed spruce internal horn, Garrard No. 1 motor, and mahogany case with blind fret and applied carving to the front; on a mahogany stand with undertier. Description and Photo: © Christie's South Kensington.

Broadwood is a famous name in pianos, but the gramophone they introduced in 1919-20 was a new one on me. Its internal horn, of strips of spruce screwed in place, showed an

imaginative use for off-cuts of piano sounding board. It brought £300, a good price for a table grand, especially compared to the £100 realised by a Beltona-Peridulce, a rare, compact cabinet from Murdoch's with an internal *papier-mâché* horn, made when Mr. Ginn was still relying on Collier Vulcanite.



Figure 5. The BELTONA PERIDULCE BIJOU cabinet gramophone, c. 1924, with Beltona Peridulce soundbox on counterbalanced arm, floating *papier-mâché* internal horn and Thorens double-spring motor, in Adam-style mahogany case. Description and Photo: © Christie's South Kensington.

Among phonographs, £480 was more than can usually be expected for an Edison Bell Elf, £750 was the price for an Edison Home Model D with oak-

grained No. 10 Cygnet horn, and £350 bought a Model C Gem upgraded with 2/4-minute gearing and a large maroon carrier-arm with a Model N repro. If you wanted originality, the original carrier-arm was still there, along with a set of 10 'Special' Blue Amberols. ■



Figure 6. The EDISON BELL ELF phonograph – no. A42042, with New Model reproducer, double-spring motor, concealed feedscrew with knife-edge wheel follower, and small red flower horn. Description and Photo: © Christie's South Kensington.

**Christopher Proudfoot**

### Footnotes for the technically minded

**The Broadwood Table Grand.** The patent for the wood tone-arm, of April 1919 (no. 135627) was granted to A. R. Rastall, the Patent being mainly concerned with the method of manufacturing the bends from solid timber. The Broadwood soundbox has a diecast bezel, but an Exhibition-type stylus bar and a detachable, recessed backplate.

**The Beltona Peridulce Bijou.**



Murdoch's attempts to capture a slice of the 'quality' end of the gramophone market was designed by Captain H. T. Barnett, author of *Gramophone Tips* and of technical notes (particularly relating to soundboxes) in early issues of *The Gramophone*. The Beltona Peridulce soundbox is in fact a 'Pianina', but with an aluminium diaphragm, before this material came into general use for diaphragms. The large, fibre-backed Pianina also formed the basis of the Duophone soundbox.

The Beltona Peridulce type of floating horn is comparable to that of the Seymour Superphone and Magnaphone/EMG, although the principle had been in use from the earliest Victrolas. The use of *papier-mâché* also anticipates the Wilson and later EMG horns.

*We are indebted to Christie's South Kensington for this information, reproduced from their July Sale Catalogue.*

## The December 2000 and April 2001 Sales, revisited

*EDITORS' NOTE – These sales were reported in the Autumn 2001 issue, no. 235. Some additional information has come to hand since the Autumn issue went to press, which we reproduce here, with grateful thanks to Christie's South Kensington.*

**THE GREENHILL MOTOR.** [See front cover – Ed.] This was the first spring-driven phonograph motor to be placed on the market, anticipating the American Amet motor by a few weeks in 1893. It had been patented in the UK in 1891 (no. 7962), and in the US in 1892 (no. 494633), and was advertised in the first issue of *The Phonogram* in May 1893. It was available from the Edison Phonograph Co. at 69 Fore Street, London, EC. Two models were offered, providing running time for three or eight cylinders at one winding; the model illustrated is the second type, retailing in 1893 for £20.

At the time, the normal motive power for an Edison phonograph was a wet-cell battery, which was messy and troublesome; the difficulty with spring motors was the need for absolute constant speed, which had not been essential in previous drive-trains such as those used in musical boxes or striking clocks. One advertisement in 1893 claimed '*This beautiful contrivance removes the only serious objection to the Phonograph, viz., Electricity*'.

J. E. Greenhill, who died in 1907 at the age of 67, was a dedicated scientist and experimenter, as well as a teacher (he founded and was principal of Vermont College, in Clapton, east London) and an archaeologist.

**Description** – of massive brass pillar-and-plate construction with two parallel mainsprings wound by common arbor through engaging ratchet wheels, large intermediate wheel engaging the pulley arbor, worm-driven airbrake governor

with centrifugal wings, balance disc and friction-disc brake, on wood base with swarf drawer and detachable part-hinged cover, with ratchet-crank winder and a later Edison Home top-plate and mandrel, belt-driven from the overhead pulley.



Figure 1. The White disc phonograph, which sold for £350; with circular japanned and gilt-lined steel casing, straight tapered tone-arm with Neophone soundbox on Neophone quick-release elbow, 7-inch turntable and black 14" diameter flower horn. Description and Photo: © Christie's South Kensington.



Figure 3. The rare Neophone Home Recorder, which sold for £90; the nickel-plated arm containing a lead-screw driven by bevel gears from a stud on the turntable spindle, with left lever for the floating recorder or reproducer



Figure 2. The Edison Amberola, model A-1, which sold for £3200; with Diamond A reproducer, maroon bedplate, two and four minute gearing, and mahogany case. Description and Photo: © Christie's South Kensington.

and pivoted bracket for fixing to the motor-board, with aluminium recording horn, reproducer and recorder and unused wax discs.

Although described on the lid as *Système Michaelis* (which applied to the Neophone records with their unique hill-and-dale recording for steel needles), this device appears to be a straightforward hill-and-dale system, using conventional phonograph floating heads, and is apparently identical to the Edison Bell 'Eureka'. Indeed, the Edison Bell name is stamped into the metal, although some five years separated its appearance under the Neophone name in 1906 and its resurrection under Edison Bell.

Photo and description: © Christie's South Kensington.



Figure 4. The RESSELBELL BIJOU cabinet gramophone, which sold for £380 in April; c. 1926, the mahogany cabinet of horseshoe plan, with chequer stringing, horseshoe motif transfer to front and silvered inlaid 'studs' to the lid, on splayed square legs. with Resselbell Senior (Thorens) soundbox on swan-neck tone-arm and wood internal horn, enclosed by doors. Photo and description: © Christie's South Kensington.



Figure 5. The EMG Mark IX gramophone, which sold for £850; c. 1935, with nickel-plated two-spring soundbox, Garrard spring motor, and oak case with *papier-mâché* horn (distorted). Photo and description: © Christie's South Kensington.



Figure 6. The EXPERT SENIOR gramophone, which sold for £850; with *papier-mâché* horn, goose-neck tone-arm and oak case, with later electric motor and motor-board, but lacking soundbox. Photo and description: © Christie's South Kensington.



# Post-war Geordie records, part 1 — 'Northern Sound'

by Ray Stephenson

From the late 1960s I started accumulating local dialect recordings and acquiring information about the artistes who made the records. As such pre-war recordings are far more common than post-war ones, I began to assemble a discography of early records that I revised and printed several times as more information was freely given by such knowledgeable gentlemen as Arthur Badrock, Brian Rust and, especially, Frank Andrews. This culminated in the printing of a 44-page booklet last year for local history society consumption that comprised mostly music-hall sketches from the first quarter of last century.

At the same time I tried to include the rare, desperately under-recorded, true ethnic folk element. I knew of some splendid Northumbrian pipe solos and tried to include other examples of homegrown music. \*For a quarter of a century I have played examples at local history society meetings and have never been able to succinctly produce a relevant and all-encompassing title to any of my talks. One I entitled "Geordie Records" and at the end a little old dear said "I really did enjoy that — I nearly didn't come — I thought it was about births, marriages and deaths!". As a result, the final booklet had an awesome title: *A slice of Geordie heritage — a potted history of vernacular gramophone and*

*phonograph recordings made by Tyneside, Northumbrian and Durham artistes 1893-1943: ethnic rural musicians, Tyneside dialect comedians, music-hall stars and all others of local interest who recorded.* I still have a few copies available, £3 post paid.

The purpose of this article is to shed some light on post-war recordings. **Northern Sound Services** probably produced more local recordings than any other company. With their offices and works at Broad Chare, Quayside, they were in the heart of old Newcastle. After the war, Newcastle was Northumberland's only city, now it has none. Derek Sutton ran the business of supplying sound equipment. He was also a BBC sound engineer at Newcastle. Northern Sound Services had pressing equipment and not only produced records with their own label and Manor records (no relation to the US label of the same name) but continued to press 78s, many years after their general obsolescence, for export to West Africa on labels such as Bajedo's Sound Studios and Nigerian Accurate Recording Studio.

Northern Sound Services records were 10" or 12" and had labels in dark and light blue with the details in black. Microgroove records tended to have brown on white labels and the only examples I have seen have details

typewritten. Way back in the 1970s, a one-time recording star Fred Lawson wrote to me saying, "Sutton controlled many of my broadcasts made from [Newcastle]. I asked if he could record my first solo series 'My Song' which could only be done or rather taken down on tape, which was in its infancy, and only available at a professional level, and reproduced on wax [sic] discs playable only with wooden needles. As I sang around, many requests were made for records of Geordie songs. Derek made, or had some pressed in London ... which were sold by me in about two weeks. The potential market was not realised before this".

Fred Lawson recorded *The Lambton Worm* <sup>(1)</sup> for N.S.S. and re-recorded it at a later date to be issued on Northern Sound Services' commercial label Manor. Lawson also acted as an (unpaid?) agent for Sutton. "At my suggestion he approached the Northumbrian Serenaders, Jack Armstrong, and, of course, the Dunelm Singers of which I was a member. I did not record for any other company, but Peter Kennedy of the English Folk, Dance and Song Society did make BBC recordings for which he issued an HMV disc of Scottish songs and *Dance to thi Daddy*, the latter being nationally voted as 'Record of the Month'" [anyone got a copy?]. Fred Lawson took part in early programmes of *Wot Cheor Geordie* with the Dunelm <sup>(2)</sup> Singers produced by John Polwarth, and appeared regularly on *Childrens' Hour* as a solo artiste but not always singing local material.

Fred Lawson sent me an original Manor records catalogue (leaflet) that I photocopied and returned to him. Fourteen records are listed and Lawson stated "Manor did not produce any more records after M515." For reasons that can be only guessed at, M504 is not listed at all, indicating it was sold out, withdrawn, or not yet issued. Brian Rust wrote to me many years ago saying he remembered Manor records appearing just after the war and was surprised by the poor quality pressings and noisy surfaces they had. I can only guess that records became available in 1950. They were perhaps not issued in strict order because the original leaflet stated that M501, M512, M513, M514 and M515 would not be issued until February. Frustratingly no year is given, but there is a slight suggestion that M501 could have been sold out and was perhaps being made available once more, but not M504. Eddie Shaw says that the Oriole matrices for M.507/8 were recorded 1950 whilst M501/514 are from 1951, so the issuing out of chronological order idea is fully supported. Bill Dean-Myatt tells me that M504, M506, M513 and M514 were not listed in the *Complete Independent Record Catalogue* dated May 1951.

Manor record labels were brown on magnolia (sometimes with information in black) and priced at 4/- plus 1/9 purchase tax. Six of the issues were jazz of various sorts licensed (?) from other sources (some US, some Australian) but eight others were local songs sung in the accepted style of the day. One was an absolute gem: Jack Armstrong on Northumbrian small-



pipes accompanied by Alice Ellis on Celtic harp. Jack also made a number of records for E.M.I. as solos or with his Barnstormers ... but that is another story. ■

## THE MANOR CATALOGUE

M.501

**Fred Lawson**, with his guitar

The Lambton Worm [MRC-2-1 (0-402)]

Bonnie Tyneside [MRC 1-2 (0-401)]

M.502

**Sydney Bechet**, Sop. sax. with Orch. Acc.

September Song [MRC 4-1<sup>(3)</sup>]

Black and Blue [MRC-3-1<sup>(3)</sup>]

M.503

**T. Dameron Sextet**

Good bait, Parts 1 and 2 [MRC5-1]\*

M.504

**Dunelm Singers**

The Futbaal Team [NSS47]

Dance ti thi Daddy [NSS48]

M.505

**C. Ventura Sextet**

Fine and Dandy, Parts 1 and 2

[MRC 7-1 (0 570) & MRC 8-1 (0 571)]\*

M.506

**Jack Armstrong & Alice Ellis**, Northumberland

Pipes and Celtic Harp

Chevy Chase, The Cott [MRC 9-1 (0 572)]

Rothbury Hills. [MRC 10-1 (0 573)]

M.507

**Northumbrian Serenaders**

The Cliffs of Old Tynemouth [MRC17-1 (0 575)]

Divvent Bang the Door [MRC14-2 (0 574)]

M.508

**William Robinson**, Baritone with Piano Acc.

Elsie Marley, Adam Buckam, O

[MRC 24 3 (0 577)<sup>(4)</sup>]

Sair Fyel'd Hinnie [MRC 24 3 (0 576)<sup>(4)</sup>]

M.509

**Phil Richardson and his Orchestra**

Johnson Rag

I Can Dream, Can't I (Vocal Art Jackson).

M.510

**Fred Lawson**

Bobby Shaftoe; Dance Ti' Thi Daddy

[MRC 21-2 (0 777)]

The Cullercoats Fish Lass; Bonny Fisherlad

[MRC 20-2 (0 776)]

M.511

**Dunelm Singers**

Cum, Geordie haud the Bairn

[MRC 19-1 (0.775)]

Cullercoats Bay

[MRC 18 2 (0.774)]

M.512

**Dunelm Singers**

The waters of Tyne

[MR36-2 (N/C)]

Blaydon Races

[MR35-1.(N/C)]

M.513

**William Robinson**

Cushie Butterfield

[MRC29-1 (0 1377)]

The neibors Doon Belaa

[MRC28-1 (0 1376)]

M.514

**Graeme Bell's Dixieland Band**

Canal Street Blues [MRC 37-1 (M52 AMP)<sup>(5)</sup>]

**Tom Pickering Trio**

The Belly Rub [MRC 38 (AMP, M.186)<sup>(5)</sup>]

M.515

**Johnny Corvo with the Moonbeams and the**

**Clipper Orchestra**

The Peddler's Serenade

[CR-501-Q-C<sup>(6)</sup>]

**Johnny Corvo with the Ray Barr Keynotes**

In the Dark

[GR 512<sup>(6)</sup>]

\*Recorded at the Royal Roost, New York City.

### Discographical commentary.

The MRC markings in the shellac are hand scratched or appear as a mirror image typescript and appear on the label too but don't always match perfectly. If there is a discrepancy, I have given the details in the wax. The '0'-prefixed numbers are just visible below the labels or rarely in the run-out area. On some copies of the first issue, the Levy's numbers 0 1401 and 0 1402 show (each a thousand higher than the more common pressing) below the label and are partly expunged with Xs again suggesting that the issue of M501 was delayed. 'N/C' suggests pressed in Newcastle and as '0'-prefixed records were pressed by Oriole (Levy's), only two (so far) seem to be Newcastle pressings.

I have added the matrix numbers of those records of which I have details, as the original pamphlet did not give these. Where there are minor differences in titles given on records and those in the catalogue, I have used those in the catalogue.



As a postscript, Jim Hall of Newcastle told me that at about the time of the Coronation all Manor records were deleted, and, for a period were offered at knock-down prices in Fenwicks department store in Newcastle's Northumberland St. — starting at half a crown and ending up at a mere 6<sup>d</sup>.

#### Footnotes

1. *The Lambton Worm* was written for a pantomime in the 1860s (?) and Fred Lawson was responsible for making it popular once more. It was a long lost composition that became extremely popular in folk clubs in the 1960s and an important part of Geordie folklore.
2. *Dunelm* is an old name for Durham (city).

#### Illustrations.



3. Details from Bill Dean-Myatt: the Sidney Bechet items seem to be American airshots dating from about 1949. The Tad Dameron item was recorded live at "Royal Roost" Club NYC on 23<sup>rd</sup> Oct. 1948. The Charlie Ventura was recorded 5<sup>th</sup> Feb. 1949 in NYC and this seems to be its only issue!

4. Details from Ed Parker.

5. Details from Eddie and Elaine Shaw: the 'O' prefixes are for *Oriole* pressings. Graeme Bell's Dixieland Band (*Oriole* 0.1402) was recorded in Melbourne on 24<sup>th</sup> June 1947, the Pickering Trio (*Oriole* 0.1403) recorded in Melbourne 29<sup>th</sup> May 1949. Insofar as dating is concerned M507/8 were recorded in 1950 whilst M501/514 are from 1951!

6. Details from Don Taylor.

Figure 1. There is nothing at all to indicate that Bajejo's Sound Studios relied on a Newcastle company to press its 78s. The label is simply coloured black on white. Note the matrix has an 'O'-prefix suggesting it was pressed by *Oriole* but, if this was so, why were the labels stored at Newcastle? Sadly, it was found as litter on the floor when the receivers cleared the works. The eleven Nigerian Accurate Recording Studio records of which I am aware all had 'NSS' prefixes. Phil Bailey suggests the receivers sold remaining equipment c.1986. I am indebted to him for supplying the 'African' labels.



Figure 2. Northern Sound Services records like this were not on general sale. They were made in quantities for interested parties — usually for a club, society, group or artiste to sell privately.



Figure 3. This is a more typical Northern Sound Services label on a 12" record. It is rumoured that the first records of Owen Brannigan were in this series.



Figure 5. One of the best 78s of Northumbrian smallpipes.

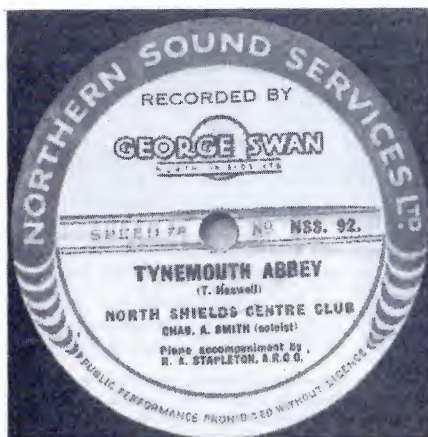


Figure 4. Written in pencil on the runout area of this 12" disc is the extremely helpful information "Recd 17<sup>th</sup> Jan 1950 (150 copies made)". On the card cover it states, "Soloist in late 80s" which must mean years old. George Swan must have had his recordings put on to disc by N.S.S.



Figure 6. Here is an example of a *Music of Berry* record, recorded by Northern Sound Services for the King's College Folk Dance Club of the University of Durham. As both sides illustrate the French Bagpipes I guess the bracketed letters after each matrix refer to this: NSS277(COR), NSS278(COR).

ANNOUNCING *the*

# DECCA

## FIRST ISSUE



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JULIAN CLIFFORD

In July, the great national Press will carry powerful advertisements announcing the New Decca Record.

This campaign will be one of the best that has ever appeared for a gramophone record in the English Press.

Within a few days all record lovers will be talking about Decca Records. Everybody with a gramophone will want to hear them—will be going to their music dealers to buy them.

As a profit-making line, the Decca Record has everything in its favour.

ajh



# RECORD

## JULY

**A NATIONAL ADVERTISING  
CAMPAIGN WILL COMMENCE  
AT ONCE TO SUPPORT  
THE TRADE**



The record carries one of the oldest established names in the Trade. Thousands of users of Decca machines are all potential Record customers. At the outset it ranks with the finest ever produced. It is electrically recorded. Every artiste is one of the best.

Send for full particulars—Decca lists—Decca terms—Decca service—and the July supplement of Decca Records. Don't delay to stock up Decca Records and Machines. You have only a few days in which to prepare for the huge demand.

THE DECCA RECORD CO., LTD.,  
NEW MALDEN, SURREY.

AMBROSE  
MAY FAIR HOTEL  
ORCHESTRA

— 621 —

# **We Also Have Our Own Records, part 19 –**

## **'Harry Gold Fan Club' to 'Hunting By Ear'**

**by Frank Andrews**

The **HARRY GOLD FAN CLUB** had its own records. I have information regarding two discs which were numbered by matrix numbers only on each face, viz., 11489 & 11490, and 11491 & 11492.

These numbers appear to come within the one 'CE'- and 'CXE'-prefixed number series employed by The Parlophone Co. Ltd., for its British recordings because record R 2989, with matrices CE11484 & CE11485, were recorded on 14<sup>th</sup> December 1945, yet those four matrices, if they were Parlophones, were unissued.

Without the 'CE' prefixes the numbers alone were to serve as the record numbers themselves for the fan club. I have a memo which states that, in May 1948, some two years and five months after the recordings had been taken, that the discs cost 8s 6d. (42½p) when purchasing through Levy's stores of Whitechapel, London, E., or in Regent Street, London, W. Member, Arthur Badrock informs that the matrix numbers were Oriole-pressed and were claimed to be recorded in November 1947, with a different line-up to the 1945 session. Supporting this, my memo also states 'recorded by Levy's Sound Studios, of Regent Street', on which I held doubts until I received Arthur's Oriole

information indicating that Levy's were responsible for undertaking the pressing and possibly the recording. In that case, the closeness of the matrix numbers must be coincidental unless former Parlophone masters were prepared from rejected Parlophone masters?

I have never seen any of the club's discs and I do not know how the label appeared.

Harry Gold (a woodwind and saxophone player) and His Pieces of Eight, was one of the leading British dance bands in the 1940s. In his early years he had experienced long stints of playing with dance bands directed by such as Roy Fox and Oscar Rabin.

His own band appears not to have begun recording until late 1945: even then, it had only a few issues *via* the Parlophone and Decca labels, as 78s.

**HARPER BROS., & HODDER & STOUGHTON, LTD.** The American publisher of books and periodicals, Harper Bros., in 1916, had already begun selling their Bubble Books, especially produced for the delight of children, and priced at \$1 each. They were advertised as 'The Books That Sing' for not only did each book contain three nursery rhymes or tales but they also included three single-side recorded small discs of

5½" diameter, each of which was recorded with one of the titles. They were labelled *The HARPER-COLUMBIA BOOK THAT SINGS*. The books were 7½" across from spine to edge and 6" wide from top to bottom.

The recordings were produced by the Columbia Graphophone Manufacturing Company with Ralph Mayhew and Burges Johnson responsible for the books which had illustrations by Rhoda Chase.

A report in January 1918 said the books were selling well in Chicago. How many different ones there were at that time, I know not, but by July 1919, eight different books were available and they were still priced at \$1 each. In March 1920, it was reported that over one million books had been bought in the previous twelve months. When a ninth book was brought out, reported in August 1920, the price of books had increased to \$1-50. In October, a tenth book was selling but, at first, only six were available in the U.K. when they were announced for sale in November 1920, in spite of the fact that all ten were displayed in an advertisement. The remaining four books were 'to be available shortly'.

The U.K. books were introduced as The Hodder-Columbia Bubble Books, available through seven different wholesalers who were supplied by the well-known books publisher, Hodder & Stoughton, Ltd., of Warwick Square, London, EC.4. This British firm described the books slightly differently from the Americans with 'The Book That Sings', thus matching the labels on the discs.

Each book was numbered separately but they were also given titles. The books, including the discs were to retail at 7s 6d. (37½p) each. In America, at the same time, Books 11 and 12 went on sale still as 'The Harper Columbia Books that Sing'.

Although the U.K. issues were English-printed books, the records they carried were all imports from America. The records were matrix-numbered in the same numerical series as the 'Little Wonder' Records, of the same size, selling in America at 10¢ each since 1915. As far as I am aware no Little Wonder matrices, *per se*, were ever used to press the Bubble Books discs.

In February 1921, the Colmore Depôts of Manchester and Birmingham were stocking over 80% of the books for sale in Britain for which all the discs had to be imported.

In a revised price list to be had from the Consolidated Talking Machine Co. of Chicago, book no. 13 was mentioned and by the July, the price for books had been lowered to \$1-25.

With a separate Bubble Books Sales Corporation founded in America, operations had begun in New York to increase sales. Bubble Book Parties were inaugurated in which 25 child actors had been engaged to take parts therein.

By November 1921, twelve different books were on sale in the U.K. and, to promote the sales of Bubble Books, Hodder & Stoughton organised a window dressing competition for dealers which ran from October 31<sup>st</sup> to November 7<sup>th</sup>. William Whiteley & Co. Ltd.'s famous department store in Bayswater, London, W. won the first prize of £25, worth about £3000 in



today's prices. Messrs. J. Andrews of High Street, Guildford, Surrey won the second prize, and Keith Prowse & Co. Ltd., in the Charing Cross Road, London, WC, came third.

Meanwhile, in America, Bubble Parties were then being organised by three travelling teams. One party, held in Omaha, Nebraska, was reported to have attracted over 1000 children.

In February 1922, The Bubble Book Division moved into the Harper Building in Franklin Square, New York City, with the price of the books reduced to their original cost of \$1 each.

Book no. 13 was known as *A Child's Garden of Verse*, containing poems by Robert Louis Stevenson, and a new book, no. 14, was called *The Chimney Corner Book*.

In 1923, it was reported that, since first sales, over 2 million books had been sold. They were still being advertised by the Bubble Book Division as late as March 1924. In the U.K., the last advertisement I have encountered was put out by The British Polyphon Company, of Newman Street, Oxford Street, W.1, which dates from July 1924.

By September 1924, The Victor Talking Machine Company had acquired the Ralph Mayhew rights in the records and the albums which included the printed texts of the rhymes and tales. Victor began issuing its own Bubble Books, nos 1 and 2 in September, and books, nos. 3 and 4 in November. The records were now produced as 7" diameter discs.

The history of the Harper-Columbia discs ends with the entire acquisition of the stocks, but which were then advertised for sale by The Superfine

Merchandise Co. Inc., of New York City. The records were packed in crates containing 500 or 1000 discs. The '500'-lots sold at 4½¢ per disc or \$22-50 per crate. The '1000'-lots sold at 4¢ per disc or \$40 per crate, but there was a minimum shipment to clients of 500 factory new records.

**HARRIS JUNIOR RECORDS**, of 6" diameter, single-side recorded, were made for the firm of 'Harris - The Gramophone Specialists' at 18 South George Street, Dublin, Ireland. The labels were green and gold and depicted the shamrock. I know only of HJ.6 - *The Flag of Freedom - The National Flag Song*, which was composed by I. Stanley, and recorded by Kevin O'Farrell, tenor. I do not know who recorded or manufactured this type of record nor when they were available.

The Irish business which sold the records was probably the same business which was started by a Mr. J. Harris in 1900 and which later traded as the Hibernia Record Company [*q.v.* - *Ed.*] before the outbreak of World War I in 1914, when the name was changed to R. B. & H. Harris.

**HEART RECORDS.** Heart was applied for as a registered trade mark in March 1913 by Adolf Knopf, a manufacturer's agent, who was a co-manager in the U.K., for German-made Dacapo Records. The mark was registered in August 1913 and re-registered in February 1927. Knopf's address was at 25 Waterloo Road, London, SE.

In August 1913, the trade was informed that Heart Records would be ready for the trade on September 1<sup>st</sup>, just in time

for the new 1913-1914 season, when 70 twelve-inch, double-side recorded Heart Records would be available along with 600 ten-inch diameter discs.

For distribution only, one dealer would be appointed for each district in any part of the world. Dealers were invited to apply for the district sole agencies and to take advantage of an unique method of trading by writing to % Box 290, at 1 & 2 Whitfield Street in the City of London, EC.



Figure 1. The HEART RECORD label, inscribed 'Recorded in London – Pressed in Berlin', and displaying Order No. 58 as well as Catalogue no. E 294.

As one might expect from one who had been, or was still, co-manager in London for the Dacapo Records, the roster of artists who were listed in the two-page spread advertisement of Heart Records in *THE SOUND WAVE*, reveals that most of the artists were clearly from those who had been appearing on Dacapo Records, but as our Dacapo listing has blank entries, those artists we do not recognise may well be on those blank entries or were from non-U.K. Dacapo Record issues.

The Heart trade mark was used on a combined mute and record brush, selling for 2s 6d. (12½p) in January 1914. Heart Records, it was reported in March 1914, had been prosecuted by the Mechanical Copyright Licensing Company, Ltd., on behalf of Herbert Sullivan, the brother of the late Sir Arthur Sullivan. There were five summonses alluding to the avoidance of paying the stamp duty on recordings of some of Sullivan's compositions, including a song from *The Gondoliers* and *The Lost Chord*, among others.

Knopf was described as having been in the employ of a high-standing company, and he was now an agent for that company. Six weeks earlier he had purchased 12,000 gramophone records, some of which bore stamps and some of which did not. The magistrate who heard the case, imposed a penalty of 4s. on each of the five summonses, with 5s. cost, and made an order for the unstamped discs to be destroyed. Knopf was in Russia during the time the case was heard. A Herr Hart was in control of Dacapo Records in Germany at that period.

T. Dittman, Ltd., of 85 City Road, London, in June 1916, was ordered to be wound up under the Trading With the Enemy Acts, with Dittman being described as formerly the proprietor of Heart Records (?) although then an agent for aniline dyes, gramophones and records. This was the same man who, in 1908, had been the London Agent for Frank Rauth's Globos Records [see issue no. 234, Summer 2001, pp. 323/4 – Ed.].

But Knopf was the owner of the Heart Record trade mark, which appeared on the 10" discs, printed black on a red



background. In 1925, whilst trading as The Wholesale Guarantee Incandescent Supply Stores, still at 25 Waterloo Road, he was registered anew with the Heart mark as a cover for wireless loudspeakers.

**HEBROPHON RECORD.** Here is another make of disc produced in Germany and sold in Britain through a German Merchant's Agent. In this instance, it was Richard Vogel, trading at 46 Queen Victoria Street, London, EC, for the home and export markets. His 10" discs had black labels with gold printing, often presented in a polyglot form. On Hebrophon Records 1508 and 1573, the languages used on the labels were in English, French, German and Spanish.

The proprietor of the label was Otto Hebron of Jacobs Strasse, 3, Leipzig, with 'Hebrophon' being his Leipzig registered trade mark since September 1912, which covered for talking machines and cylinder and disc records. It is possible that these latter were stencilled as the matrices fall within the range of the Bel Canto Records 5000 series.

Hebrophon Record no. 1573 had matrices 5215 and 5469 for two chimes solos, *The Dreaming Snowdrops Polka* and *Mood Charmer March*. Hebrophon Record no. 1508 had only one 5000 series matrix, 5373, *Rider's March of the Great Elector*, the reverse matrix, 7516, being of *Old Berne Marsch*, both played by an 'Orchestra'. Details from any other Hebrophons would be welcome, especially any with a British content.

**HENECY RECORDS** were obtainable in the period between the two World Wars,

from the Henecy's firm, at 54 Dane Street, Dublin, Ireland. I know that Henecy 10" double-side recorded records were being advertised by October 20<sup>th</sup> in 1924, but I have only sparse information about the discs. Nos. 115 to 117 were pressed in 1926 from Pathé Frères Pathéphone, Ltd.'s masters in the N.95,000 series as used for the Pathé Actuelle ~~needle-cut~~ records, yet as far as I am aware, those masters were never used to press Actuelles for the UK market.



Figure 2. The special blue Henecy label used for recordings made by Edison Bell.

In October 1926, Jimmy O'Dea, then a well-known Irish comedian, was mentioned in association with Henecy records. Other Irish artists appeared on Henecy 123 to 125, but they were recordings from the Edison Bell Works in south-east London, with matrices around the 10800 mark, as were others on The Winners from June to circa October 1927. Those Henecy pressings had been given blue labels.

The output of Henecy-labelled records appears to have been quite sporadic as records numbered 130 to 132 were advertised as new on 19<sup>th</sup> October 1929.



These were 'Electrically Recorded' and had green and gold labels. The matrices were in a '2000' series and, as far as I can discover, the only recordings in 1929 showing a 2000 matrix series were those coming from the Metropole Industries, Ltd., and Piccadilly Records, Ltd. associated companies.

Thus between October 1924 and October 1929, only 30 or so plain numbered Henecy records appear to have been issued. There were probably others, as an A.104 is known, with green and gold label, which was a Jimmy O'Dea record issued in October 1926, and was almost certainly to have been made by Edison Bell, Ltd.



Figure 3. The green and gold HENECY label.

The **HERALD GRAMOPHONE RECORD** is only mentioned here to distinguish it from the following Herald Record. The discs were pressed from J. E. Hough, Ltd. and Winner Record Co. Ltd. matrices for an unknown proprietor in New Zealand and are hardly likely to be discovered in the U.K. The labels had a logo showing a herald to the left and right, facing each other across the word 'Gramophone', and holding valveless state trumpets bearing a drape of the British Royal Coat of Arms. Those discs

were probably c.1912 onwards, and according to member Eddie Shaw's publication, the labels were green and at least 13 discs were issued in a 1000 catalogue series.

**HERALD RECORD**, showing its address as of 92 Regent Street, London, W.1, falls between two stools, as far as my terms of reference for this series are concerned, because, although the label was the property of Recorded Productions, Ltd., discs were recorded for that company's clients but with the 'RPL'-prefixed numbering of its records maintained for the 10" recordings.

Of the two labels I have, one was made for The English Folk Song and Dance Society at Cecil Sharp House, Regents Park Road, London and had a pale pink label with black and blue printing. The other label shows it was recorded for, and by, The Holy Trinity Church, Paddington, in London, W. This latter was given a scarlet label printed in gold.

A logo on both labels was of a Herald, dressed in a tunic bearing the Royal Coat of Arms and shown blowing a banner-draped, valveless, state trumpet. The records were extant in the 1950s.



Figure 4. The HERALD RECORD label for The English Folk Song and Dance Society.



Figure 5. The HERALD RECORD label for The Holy Trinity Church, Paddington.

**HIBERNIA RECORD.** The Hibernia Record Co. began business in Dublin, Ireland in 1900, the last year of the 19<sup>th</sup> century. It was the trading name of a Mr. J. Harris. From *circa* 1905, the business was advertised as 'Sole Factor for the "Edison Co."' In an article published in 1920 we are told that the business name was changed to R. B. & H. Harris in 1914.

Hibernia Record labels were given the motto 'As Sweet as The Harp', with the green and gold labels bearing a logo depicting a seated Irish colleen steadying a floor-standing harp with her right hand while she listens to a table model gramophone bedecked with a flower horn.



Figure 6. The HIBERNIA RECORD label.

Before World War I, Hibernia Records were stencilled discs, their origins being from London and Glasgow recordings undertaken by the Homophon Company, mbH, of Berlin, where the masters were stocked and the pressing undertaken for the Homophone and Homochord labelled discs sold in the U.K. before the war brought a cessation to German imports.

Hibernia Records from that source would not have become available until January 1906 at the earliest, and as our listing of the label is very sparse, I cannot say for how long the Dublin business was supplied with records bearing its label. With a catalogue series which may have begun at no. 1, no. 110 is the highest known as yet.

**HOHNER.** A 10in. disc with this name was produced for the Hohner Company by Regent Sound, Ltd. (*When?*) It had a light blue label, printed in black, and its logo showed a Hohner chromatic harmonica, lying outside of the box in which they were sold. The label has no record number but in the labels' surrounds are the matrix stock control numbers, O.1863 and O.1864, which look convincingly like Oriole Records numbers from 1951 or 1952?

The coupled sides may be an example of a one-off only disc, recorded by Tommy Reilly, a celebrated exponent of the harmonica, in which he plays, with accompanying pianist, Adela Kotowska, the traditional *Londonderry Air* and Robert Schumann's *Träumerei* from his *Kinderszenen*, Op.15. Both titles were arranged by Reilly.





Figure 8. The HOHNER record label.

### **HOMOCHORD and HOMOKORD.**

Homokord Records were advertised in Germany in November 1907. The name was a change from that of Homophon, at the request of The International Zonophone Company, which alleged a confusion in the trade between the names of Homophon Record and its Zonophon Record. The Homokord label name was joined by 'Homokord Especial' in August 1912, but in Britain the name was not used before World War I, where the imports were either Homophon Record or Homophon Company, mbH, to be joined in 1912 with a cheaper label in Homochord.



Figure 9. The HOMOKORD record label, the surrounding wax also displaying the catalogue no. 16028, the matrix no. A12820, and the no. C10F.

Andres Bros. in London were the British Agents for the Homophon Company, but when the war broke out with supplies from Germany cut off immediately, the agents, to keep the label going as their own, turned to the Carl Lindstrom (London) Ltd. factory at The Mead Works, Gas House Lane, Hertford Town, for pressings as Homochord records from its matrix stock. Not many Homochords with the new pale green labels were issued because their 'own records' had to be terminated when those Agents were early interned as enemy aliens.

After the war, with the pre-war recorded London matrices and the continuing German recordings still stocked in Berlin, a Mr. Knight, who had taken residency at no. 5 Foster Lane, in the City of London in 1920, began to advertise Homokord records for sale, trading as The Homochord Company. In his advertisements he never claimed to be an agent nor a concessionaire for Homophone Company, mbH, of Berlin, and he had disappeared from Foster Lane by October 1920, as he is not to be found in Kelly's London Directory for 1921.

**HORIZON RECORDS.** The late Len Watts, of fond memory, had an Horizon Record label in his collection from a double-side recorded disc with a pale green label. A logo showed an horizon with either a rising or setting sun. The record was numbered TCW.3 with matrix HSP.2301 for side 2. (I have no details for side 1.) The artist was Paul Robeson, the bass, with the negro spiritual title, *Witness*. Allan Booth accompanied on the piano. This is all I have with regard to Horizon Records.



**HUGOPHONE – TWO VOICES** records. The Hugo Institute for Teaching Foreign Languages, as the business was first named, was established in London in 1975, to provide a service for teaching the French language aurally or through a correspondence course. Early on, the Institute moved to Gracechurch Street, in the City of London and opened another branch of the Institute in Oxford Street, W. In 1920 the business changed its name to The Hugo Language Institute at which time other languages were being taught.

In 1926, Hugophone – Two Voices records began to be produced to aid in the language teaching courses. They were manufactured by The Columbia Graphophone Co. Ltd. for the Institute at 64-66 Oxford Street, London, W.1. The discs were 12ins. in diameter and the labels differed in colour for the various language courses.



Figure 10. The HUGOPHONE record label in the colours of the French language course.

The Italian Language course had green and gold labels, the Spanish course brown and gold labels, the German course either black and gold or dark blue and silver labels and the French course red and gold labels. There was also a

course for learning the Russian language. There were usually three discs to a set.

Between September 1926 and March 1933, thirty different discs were produced by Columbia, numbered F.1 to F.30. The recordings took the form of dialogues and two booklets accompanied each set, one printed in the language to be learnt and the other in a translation to the student's own tongue. The records were the aid to speaking the language and to be able to understand the language upon hearing it spoken.

**HUNTING BY EAR** was the name on the labels of two 10in. discs manufactured by The Parlophone Co. Ltd. in 1937 for the book publishers, H. F. & G. Witherby, Ltd. The recording engineer for all the sounds of the hunt on the records was Ludwig Koch, famous for his many recordings of wild birds.

The two discs were complementary to the book on the subject of hunting, written by the two authors, Michael Berry and D. W. F. Brock. The label colours were dark blue and gold, similar to those on the Parlophone Company's records in the 'R'-prefixed catalogue series.



Figure 11. The HUNTING BY EAR record label.

*to be continued ...*

# Soundings

A selection of miscellaneous and anonymous facts and opinions, contributed by members

## The Playing Speed of Bagpipe records

Many Columbia recordings state that they should be played at 80rpm. My feeling is that 80rpm was quite late, possibly 1918-1930. My question really relates to those that don't state the speed, of which there are many. Just to compound my problem, I only own the Regal re-issue, which provides no information about the speed. The obvious solution – to tune the record to the piano – does not work very well as there was no standard pitch for Bagpipes. In addition, the scale used by the pipes is not the same as for a piano.

After much consultation with bagpipe players, the consensus is that my record sounds correct at 75rpm.

However, I can find no evidence that Columbia (like the Gramophone Company) were recording at whatever speed suited the engineer on the day, taking into consideration the song duration and the engineer's personal preferences.

## Recording Speeds, The Gramophone Company, England

Modern 78s play back at 78rpm but this was not always the case. In the early days of recording many different speeds were used. In part this was because a certain musical knowledge was expected from the listener and in part because standards had not been agreed.

BERLINERS, 1896-1901 – Berliners almost always play at 75rpm or less: a good starting speed is 72rpm but some play at considerably slower speeds. There are reports that some Berliners play as slow as 60rpm!

1901-1906 – Before 1906 the speed information was generally not printed on the label. In the 1904-05 Celebrity catalogue, the G & T company advised that records should be played at 72 to 74rpm. Hence, a good general rule when playing 78s from before 1904 is to start at a speed a good deal less than 78rpm!

Unfortunately, the Gramophone Company (later HMV) did little to ensure that speeds were followed at recording sessions, hence there is a range of speeds from 70rpm to 82rpm.

1906-1925 – Usually, the playing speed was printed on the label and this practice continued well into the early 1910s with the most common speeds being 77, 78, 79, 80, 81 and 82rpm.

Some examples –

4-2205 **Caruso:** *Love is mine*; (1911) – 81rpm; later re-issued as DA 111.

03040 **Esty:** *Sweet spirit hear my prayer*; (1905) – 75rpm.

E161 **Sir H. B. Tree:** *Falstaff's Speech*, (*Henry IV*); (1906) – 74rpm.

3033 **Melba:** *Ave Maria*; (1905) – 76rpm.

## Gramophone Motors

There is a letter to me about gramophone motors. It looks as if the writer has dealt with their repair and has useful knowledge which I feel I should summarise.

He has high praise for the Garrard 201 saying it is powerful enough to drive a turntable for record cutting. He says that for replay purposes there is a big problem of external magnetic field, and says a series condenser will cut this but leave enough power. As is all too typical, he does not give the value of condenser!



He next praises the EMI disc motor but gives warnings. If the condenser goes, it is easy to replace them. Faulty windings can be rewound at a cost but if the disc warps or the die-cast hub disintegrates, this is irremediable. He points out that in the later 30s EMI baled out and bought its motors from Collaro, until it made its 'cheapy' synchronous motors.

He then refers to spring motors which he wrongly terms 'clockwork'. He opines that two springs are better than one in a gramophone but the law of diminishing returns acts to ensure four springs are little better. However, he says Edison got it right with a single powerful spring. But is he right?

## A Christmas Tale

ONE YEAR HE WAS THROTTLED WITH CHERRYBARS

AND THE NEXT YEAR, HE WAS SO TIGHT ON BUDGET, HE PROMPTLY GOT RID OF

AND ONE CHRISTMAS EVERYBODY GAVE HIM TIPS, AND HE ONLY ENJOYED ONE GIGGLE

AND ANOTHER YEAR, COLLAR-STIFF VOICE HE ALWAYS LOST

DO THIS YEAR, AND THIS YEAR HE BOUGHT HIMSELF A 'HIS MASTER'S VOICE' GRAMOPHONE AND ALL HIS FRIENDS ARE INTERESTED

**WILLEM DE JONG**  
Passage  
**Rotterdam**

"His Master's Voice"

"His Master's Voice"

From a record sleeve, courtesy of George Woolford.



# Peter Anderson

## A reprinted article, with a Foreword by Frank Andrews

*Peter Anderson was a brass virtuoso instrumentalist and band conductor, who made his recording début in 1904 with the Electric Cylinder Record Company. From there he went on to record on Sterling, Edison Bell and Clarion cylinders. On vertical-cut discs he recorded for Pathé with issues later on Diamond Double Discs. On lateral-cut discs he recorded for Edison Bell & J. E. Hough, Ltd., being issued on Edison Bell Genuine Discs, Velvet Faces, and The Winners. The masters were also used for stencilled discs, Curry's Gramophone Records and Diploma Records, and, perhaps, Millophone Records. He also recorded for Favorite, Jumbo, Klingsor, and Polyphon Records, all before the Great War.*

*After the war, he renewed his acquaintance with the artist and recording expert, William Ditcham, with whom he recorded for the Imperial Record. Ditcham was the chief of recording for The Sound Recording Company besides operating and taking records for his own Bulldog Record companies. As a conductor, Anderson was also recorded on the smaller Mimosa Records, The Aeron Records, which were exported to Australia, and The Victory Records, which were sold exclusively by F. W. Woolworth & Co., Ltd.*

*The bands Peter Anderson conducted were H. M. King's Colonials, later renamed The Band of H. M. King Edward's Horse, The Imperial Military Band and Imperial Symphonic Orchestra, and on the smaller discs such as Mimosa, Aeron and The Victory, he conducted his London Fire Brigade Band. Some recordings were issued under the pseudonym of his*

*abbreviated names as Peterson's Military Band.*

*[The following article is an edited reprint of one which appeared in The Talking Machine News, of May 1922. — Ed.]*



Figure 1. Mr. Peter Anderson (from The Talking Machine News, of May 1922).

So many readers of this paper being particularly interested in instrumental and band music, an appreciation of a well-known trumpeter should be interesting to them. The trumpet, as we all know, is an instrument of very remote antiquity, and in various forms has passed right through the ages down to the present day without any loss of the admiration its tones always inspire. What other instrument, in fact, could supply us with the brilliant, martial, piercing notes of the trumpet?

The subject of my present article is Mr. Peter Anderson, one of the

best-known and appreciated players on the trumpet and other brass instruments which belong to the trumpet family. He has blown music from brass tubes of different shapes nearly all his life and does not mind being alluded to under the old Army term of 'windjammer', for it was in the Royal Scots Greys, the famous 2<sup>nd</sup> Dragoons, that he commenced his musical career as Colonels' trumpeter, afterwards passing into the band of the celebrated regiment as solo cornet.

His knowledge of brass instruments, therefore, is very thorough, and he can tell as much about their construction and capabilities as perhaps any man. Besides being master of the trumpet, Mr. Anderson plays equally well upon other equally difficult instruments, for they are all difficult to play, the cornet being perhaps, the least so. If we add to the trumpet the cornet, the coach horn and the post horn, we have a pretty full group for one man to perform upon equally well, and although he did not explicitly tell me so, I have but little doubt that he would be at home with the euphonium and the trombone, not to mention the French horn, etc.

In due course, Peter Anderson passed out of the band of the Scots Greys and became a bandmaster. He was appointed bandmaster of the King's Colonials, a regiment which was

afterwards renamed King Edward's Horse, and which became celebrated. While in charge of this band two command performances took place at Buckingham Palace, and the bandmaster took his men there on each occasion. They played before the Royalty of England, and their music pleased the King and his court.

King Edward reigned in those days. War had not cast its shadow, and life was better worth living than it is now, for our shoulders did not carry these latter days' burdens. Command performances are delightful functions, and set the hallmark of the highest appreciation upon an artist's work, and such honours are naturally coveted and highly esteemed. At one of these performances, His Majesty was so delighted with the work of the band and their conductor, who also figured as soloist, that he personally congratulated the latter, as did his son and his grandson. As Mr. Anderson himself proudly says -

'I enjoyed the unique honour of having my hand shaken by three Sovereigns of England, one then reigning and two prospective, but in the natural order will one day become King. I was called before King Edward, who praised my work and that of my band, and shook me warmly by the hand,



as did also his son, then Prince of Wales, now King George the Fifth, and his grandson, the present Prince of Wales, who was but a bright young boy prince at the time'.

Asked when he made his entry into the gramophone world, where he is known and appreciated everywhere, Mr. Anderson said -

'I owe my first introduction into the gramophone world to Mr. William Ditcham. It was in 1904, when the Electric Phonograph Company was in existence. It was run by Tom Hough, Arthur Hough, and Will Ditcham after the latter had severed his connection with the Edison Bell Company, which was in March 1904.

'Will Ditcham is one of the keenest and most experienced men in the gramophone industry, both as a recorder and on account of the all-round expert knowledge that he possesses. Few recorders can turn out so fine a record as can 'Ditch'. He is also a splendid musician and an artist, both upon the piano and the organ. '

(I fully endorsed this opinion, having known the gentleman named for many years.)

'While I was in the recording band or orchestra for these gentlemen I was the solo cornet, and also played the post-horn, an instrument

which must be confounded with the coach horn, the latter being a much longer horn of a deeper and more extended range. It is about the same length in fact, as would be a cornet were the tubing straightened out.

'From this start in the gramophone world, I progressed into others, until there was hardly a recording company for whom I was not playing. I was solo cornet for Mr. Sterling and also played the post horn for him. On one occasion I played the *Post Horn Gallop* for him nine times at one session (sitting). But I have played for Pathé Frères, His Master's Voice, and in fact for all the companies, and this has been going on for years.

'In 1913 I was appointed musical director for the Odeon, Fonotipia and Jumbo companies, but the war put an end to their activities.'

So fine a musician and clever a performer upon a leading orchestral instrument is sure to find all the time at his disposal occupied, and Mr. Anderson has always been greatly in request. The recording rooms could only be allowed to make partial calls upon his time, and fortunately the work done there is always done in the daytime and leaves the evening free. These have always been



devoted to the opera and concerts, and we find the gallant trumpeter performing his part in all the big fixtures. Besides being principal trumpeter for Sir Thomas Beecham's Opera Company, he has occupied a similar position in the Royal Albert Hall Orchestra, the orchestra of the Philharmonic Society, and at all the leading concerts in London and the Provinces, including three seasons with the Sunday League concerts.

In April 1918, he was appointed bandmaster of the Metropolitan Fire Brigade Band, at the Brigade's headquarters, Southwark Bridge Road. At the commencement he rehearsed the band four days a week, starting at 9.30 in the morning. At the same time he was engaged in Sir Thomas Beecham's opera orchestra, which was then playing in Birmingham. To fulfil both these fixtures meant a considerable amount of travelling and did not leave very much time for sleep, which in fact, had to be taken chiefly on the train. It meant catching a night train out of Birmingham after the opera was over, and leaving London again for Birmingham after midday. This, taken into conjunction with the changing in and out of uniform into ordinary dress and from that again into evening dress meant an amount of hustle which could not be kept up indefinitely, and Mr. Anderson

was compelled to let some of it go. His position, however, at the present time does not appear to be much easier. As he himself says, 'My life seems to be one continual rush, and I hardly ever get any time for repose.'

Under their bandmaster, the Band of the Fire Brigade, who are rehearsed daily, are making great strides. One must not of course, look for performances of the same high class as those of the leading military bands, and it would not be fair to the gallant firemen, whose duties enjoin most of their time, to expect quite the professional standard. But they play exceedingly well and give a good account of some very difficult music, which reflects great credit both upon themselves and their conductor, for it is, of course, more difficult to conduct and obtain the best results from amateurs than it is from highly trained professionals.

In addition to Mr. Anderson's daily band practice he is at present engaged as principal cornet at one of the leading theatres, and he is a professor of the trumpet at the Guildhall School of Music, besides having private pupils to attend to. It is quite evident therefore, that his time is very fully occupied, and that he still finds his life almost a perpetual rush.

ARTHUR C. PAYNE

# Book Review

## A Discography of Peter Dawson (1882-1961)

compiled by Mike Comber

Right! Which Peter Dawson would you like? Is your fancy for the singer of show songs and popular vocals (not in my view the area where he shows to best advantage)? Here he is, in for example, pieces from Jerome Kern's *Sally* and *Dancing Girl*, in *Blue Venetian Waters* from the film *A Day at the Races* and as the uncredited vocalist on *Evergreen Eve* by Jack Hylton's "Queen's" Dance Orchestra.

Or do you find him more acceptable in operetta and shows? In this case, you will see him here in, as a random selection, numbers from *A Night Out* (two extra numbers by Paul Rubens and Melville Gideon), Harold Fraser-Simon and James Tate's *The Maid of the Mountains* (a duet with Bessie Jones, as well as the celebrated *A bachelor gay am I*), Jerome Kern's *Sally*, Franz Lehar's *Gypsy Love* and Oscar Strauss' *The Last Waltz*.

Or perhaps you enjoy some of those rousing English hymns or simply their tunes? *Eternal Father strong to save* is here amongst others and seems to have been the piece for which Dawson kept his affection longest; there is a first version on 7" Nicole 4435 in 1905, and a last one on HMV B.8944 in 1939.

None of those? Well, how about Gilbert & Sullivan? Here are Dawson's recordings as a member of the Sullivan Operatic Party on G & T, and his contributions to most of the HMV acoustic sets of the mid-tens and twenties.

Your leanings still lie elsewhere? Oratorio then? Not as many as one might expect in this case. Only *ELIJAH* and *THE MESSIAH*

appear as oratorios proper, but there is also Handel's biblical opera *ISRAEL IN EGYPT*.

Still not what you are looking for? Could it be opera? Dawson appears never to have trod the operatic boards but he could still give a convincing performance on record and we have him here in, to select a few items, that puzzling aria *Onto the field of glory* with Sidney Coltham, which is credited just to 'Donizetti' on HMV B.1380, but is here tied down to the opera *BELISARIO*; or *Vous qui faites l'endormie* from *FAUST* on HMV DA.554, where, in one of his few ventures into French, Dawson sings a short, uncredited duet with Feodor Chaliapine at the start (the recording date has been omitted but was 2<sup>nd</sup> July 1923); or the two exemplary performances, one acoustic, one electric, of *Travellers all of every station* from Balfe's *SIEGE OF ROCHELLE*.

Even that is not exactly what you had in mind? Then it can only be that vast wealth of popular ballads that Dawson was always most closely associated with. Here they all are, and there are some among them that came as a surprise to me. I shall be very interested to hear the Irish song, *Bantry Bay*, if I can ever manage to find it on a 1906 Zonophone. You will find exact details of all the well-known titles here, such as that oddly titled First World War song, *El Abanico* (which means *The Fan*), which is a song of soldiers' rueful complaint with the chorus 'We'd be far better off in a home'; or the Irish song *Cruiskeen Lawn* (which I believe means *The Empty Jug*) which was recorded on 14<sup>th</sup> January 1917 and issued on Zonophone 1841, but was kept in catalogue until the



red label 'T' series Zonophones of the 30s; or, at the high end of the scale, Dawson's still unsurpassed versions of items from the classical song repertoire, such as Vaughan Williams' *The Roadside Fire* and *Silent Noon*, Arnold Bax's *Rann of Exile*, Elgar's *Speak Music*, and even Rachmaninoff's *Christ is risen*.

It is clear from the above what a wide range of musical *genres* Peter Dawson covered and there has always been the slight suspicion that, because of this, he was a Jack-of-all-trades and master of none. But simply listening to his records is enough to dispose of that unworthy slur. As I indicated at the start I do not find him very comfortable in purely popular music, his diction is over-precise and he seems constantly to be wanting to break free into larger, more rolling sweeps of melody, but in ballads, classical songs, English opera and *cantata*, the bright, high baritone of almost tenor quality at the top, the immaculate enunciation and breath control and in the right music (Elgar's *Caractacus*, for example) that yearning, achingly sorrowful quality that always touches a chord with the English listener make him a supreme interpreter.

The only problem for the Dawson fancier has been to know what he recorded and what there is to look for and that is the problem that Mike Comber's new discography solves. Here you have a listing of the close on 1800 titles that Dawson is known at the moment to have recorded. As Mike says in the introduction, the work is the result of some 30 years' research and one can see even from the most superficial glance just what it entailed. First of all, Dawson enjoyed one of the longest recording careers of all: 1904 to 1955. Secondly, he was not merely an occasional recorder – he was in and out of the recording studios every couple of months. Thirdly, of course, it was not just solo recordings he was making. There is a list at the front of the discography of the twenty

vocal ensembles in which he featured, with the recordings made by them in which Dawson appeared detailed in the discography proper, and his appearances in unnamed choruses are listed too.

Mike is however, quite frank that this cannot be an absolutely definitive work, so there may be a small number of omissions, and he asks to be told of any additions or subtractions that anyone may be aware of. One I should mention is that under *O Lord Thou hast overthrown*, one is directed to 'see "ELIJAH"' but nothing appears there. However, on the question of completeness rather than proof-reading, the bulk of Dawson's recordings were made for the Gramophone Company, whose documentation still exists (and from which, Mike says, Alan Kelly contributed all the exact recording dates for the G & Ts, Twins, Zonophones and HMVs), so that we can be fairly sure that the listing of those is complete.

That just leaves the cylinders, the Nicoles, the Neophones, and the wartime and postwar Australian recordings. We may see a few additions here but not very many are likely to have evaded a thirty-year filter or the eyes of the three other Dawson collectors whose contributions are acknowledged in the introduction. So what we have here is as complete a listing as it has been possible to compile to date of the published recordings made by Peter Dawson, with recording dates for the G & T, British HMV, Twin and Zonophone, and Australian HMV and Zonophone recordings and issue dates for most of the cylinders, details of the alternative labels some recordings appeared on (Dawson does not seem to have impressed the Americans much – there are not many Victor issues), and details of the full personnel of the ensemble numbers, plus of course details of the standard issue numbers, matrix numbers and take numbers.



The only thing that is not shown is unissued recordings. Before writing this review I checked the artist's sheet on the EMI microfilms at the National Sound Archive and there are a few unissued titles, such as OB5941, made on 12<sup>th</sup> March 1934, which was part 1 of *Ah shall not this great day of wrath* by Bach. These though are only of academic interest. The main use of the discography will be to collectors to tell them what there is of Dawson to collect and the things they did not know about. There is no point trying to collect unpublished Dawsons and if you do see a white label you will grab it automatically.

The other useful feature is a listing of the twenty-two known pseudonyms that Dawson appeared under, though, with proper discographical caution, Mike warns that not all of them are necessarily always Dawson. Most of us I think are familiar with Will Strong and Hector Grant but a high proportion of the twenty-two came as a surprise to me. For example, I noticed an entry for one of my favourite bass arias (I would have thought it lay a little low for Dawson), *She alone charmeth my sadness*, from *THE QUEEN OF SHEBA* (by Gounod, not Handel, by the way) and wondered why I had never seen the record. On looking for the full entry under the opera all became clear. I might have seen the 10" Twin or

Zonophone it appeared on but would I have picked up a record by James Osborne? Probably not.

And that I think, will be one of the chief fascinations of this work, simply looking through and seeing all the odd and unexpected titles that Dawson recorded and the peculiar places he turns up in. *Buying the Christmas dinner* as performed by Percy Clifton and Yolande Noble on Zonophone X-41026, for example. Dawson is Percy Clifton, but is that a title you would bother with unless you knew Dawson was on it? Or what about *A Naval Disaster – Descriptive Sketch*, on Twin 42, which is uncredited on the label? That has Dawson together with those other Gramophone Co. stalwarts Ernest Pike, Stanley Kirkby and Harold Wilde. Or perhaps you would care to hunt down *Prayer for the safety of road users*, issued on Australian 10" HMV EA.4009 in 1951?

**David Mason**

**A DISCOGRAPHY OF PETER DAWSON (1882-1961) – AN ALPHABETICAL LISTING OF TITLES RECORDED FROM 1904-1955.** Compiled by Mike Comber. 67pp, comb-bound, with transparent plastic cover. Available from Mike Comber at [REDACTED] PRESTON, Lancashire; PR1 4JQ, price £11, inclusive of postage in the U.K. Overseas readers should please enquire for the price inclusive of postage to them.

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# Book Review

## The Zon-o-phone Record by Ernie Bayly and Michael Kinnear

This new publication deals with the last early recording company to be researched, numerically listing recordings made between 1901 and 1903. There were a considerable number of recordings issued within this period, which were generally in advance of their competitors. Better sound quality, smoother material employed in the pressings, and innovations like double-sided pressings, help to impress on the reader just why this truly international company so quickly built up such a surprisingly good catalogue of famous artists, covering opera, instrumental music, music hall and recitation. For example, Enrico Caruso visited both the Gramophone Company's temporary hotel-based recording studio and the Zon-o-phone studio, the latter having connections with the IRCC company in Milan. These other issued recordings are the few undateable titles for this artist.

Mr. Kinnear painstakingly researches all the companies involved in factoring and recording artists forming the network to promote the Zon-o-phone record and machines. Reading through the History section, one soon understands why this company is so important but so complex and in so many countries.

Listed numerically, in number blocks indicating language, some 430 pages detail the issues from Russia, France, Germany, America, Great Britain, and Italy. The layout gives title information and other

language variations, when issued in other countries. There are apparently no known matrix numbers, so the disc issue number and titles are given, culled from the few known contemporary catalogues held in archives, and information from private collectors. Specialists will immediately spot the overlooked errors not proof read and corrected. However, the information you do get confirms an overwhelming desire to acquire some of the issues.

When Victor and the Gramophone Co. acquired the assets in 1903, some of the earlier recordings were re-issued. Since their original numbers were unique and unlike any block numbering series then in current use, the numbers are obvious when encountered, and Mr. Kinnear lists these separately. Surprisingly, both Pathé and Odeon appear within this section.

The publication has been imported from Australia, and is recommended to collectors of classical recordings, both operatic and instrumental.

**George Woolford**

**THE ZON-O-PHONE RECORD.** By Ernie Bayly and Michael Kinnear. A numerical listing of recordings made 1901-1903. Price £35-00, plus 10% extra for postage inland, or plus 15% for overseas postage. Available from the CLPGS Bookshop.



# Reports

## The City of London Phonograph and Gramophone Society Ltd.

Company Registration No. 3124250; Registered Charity No. 1057538.

**Patrons:** Oliver Berliner; George Frow, Frank Andrews

Registered Office: 36 Goldthorn Crescent, Penn, Wolverhampton; WV4 5TX.

### Minutes of the Annual General Meeting,

St. Matthew's Church Hall, East Park Way, Wolverhampton; Saturday, 29<sup>th</sup> September 2001.

The meeting commenced at 3 p.m.

Mr. H. Hope (Chairman) took the chair.

The Society Patron, Mr. F. Andrews, and Society President, Mr. M. Field, were present.

The following Directors were present: Messrs. R. Taylor; H. Martin; T. Little; M. Mallinson; P. Bennett; G. Mist.

Plus other members as recorded.

Apologies were received from: C. Proudfoot, G. Woolford, T. Besford, A. Newman, J. Gilks, R. Carlisle, P. Royal.

The Minutes of the Annual General Meeting, 23<sup>rd</sup> September 2000 had been previously circulated. It was proposed by Mr. H. Martin, and seconded by Mr. F. Andrews, that these be approved. Carried *nem. con.*

The Report of the Directors and Statement of Accounts for year ended 31<sup>st</sup> July 2000, had been circulated. It was proposed by Mr. P. Collenette, seconded by Mr. D. Hedger, that these be approved. Carried *nem. con.*

#### Election of Directors.

Mr. R. Taylor was retiring by rotation, but was willing to stand for re-election.

Proposed, Mr. F. Andrews, seconded, Mr. M. Mallinson. Carried *nem. con.*

The Board of Directors had recommended that Mr. M. Srodzinsky (Company Secretary) be confirmed as an additional member.

Proposed, Mr. P. Bennett, seconded, Mr. R. Taylor. Carried *nem. con.*

Appointment of Messrs. Tennant Management Services Ltd. as Reporting Accountants, and to authorise the directors to fix their remuneration. Approved.

#### The motion –

That the City of London Phonograph and Gramophone Society Ltd. should give the full membership a choice by ballot, on whether the name of the Society magazine should be changed from 'Hillandale News' to 'For the Record'.

Proposed, Mr. D. Roberts (Hon. Vice-President), seconded, Mr. T. Wood-Woolley.

The Chairman invited both Mr. Roberts and Mr. Wood-Woolley to speak, and afterwards spoke himself. A great deal of discussion took place within the meeting.

With a show of hands vote the motion was rejected.

#### Any other business.

It was asked that a vote of thanks be recorded to:

Mr. M. Smith, retiring as treasurer;

Mr. G. Woolford, for his outstanding work at the Bookshop;

Mr. B. Rust, in connection with the Gennett listing;

Mr. E. Parker, for his work on the Society magazine.

The Chairman outlined his plans for free Compact Discs with the Society magazine.

After general discussion on this subject, the meeting closed at 4-25 p.m.

## City of London Phonograph Society; 26<sup>th</sup> July 1923

On July 26<sup>th</sup> the programme consisted of a joint display of records lent by Messrs. Noding & Sessions. The titles worth special mention were *Menuet* and *Valse Bluette*, by Kathleen Parlow; *Faust Overture*, by H. M. Irish Guards; *Fantasie sur Rip*, Garde Républicaine; *My Song shall be always Thy Mercy* and *Venetian Song*, Alan Turner. During the evening Mr. Sessions demonstrated his special reproducer. Mr Hillyer had some interesting remarks to make upon the record of *Quartette* from *Rigoletto* (1528). He said that he had heard all the leading disc records of this title – several made by celebrated artistes – but the Blue Amberol cylinder easily came out on top. The meeting was in complete agreement with this opinion.

**FELIX SYKES, Recording Secretary**

[Report recalling an earlier name of the Society, re-printed from *THE GRAMOPHONE* of September 1923, by the courtesy of Mr. D. Roberts.]

## London; 21<sup>st</sup> August 2001

On Tuesday, 21<sup>st</sup> August, some 15 members gathered at the Swedenborg Institute in Bloomsbury to enjoy Tom Little's presentation, '**An Institution Remembered**'. The 'Institution' in question turned out to be the conductor and *raconteur*, Sir Thomas Beecham and the evening opened in traditional style with a performance of the British National Anthem recorded in the Royal Festival Hall in 1958 after his return from tax exile.

There followed a series of recordings made by, or associated with, Beecham, including Ben Davies whom Beecham met on a boat travelling to America. Beecham's first

recordings for the Gramophone Co. were made in 1910, and this earlier phase in Beecham's career was represented by a recording of the *Doll Song* from *THE TALES OF HOFFMANN*, beautifully sung by Caroline Hatchard. No over-view of Beecham would be complete without a Delius recording and we were treated to *Sleigh Ride*, recorded in 1958.

The first half of the programme finished with a recording made for Radio Luxembourg in 1938 of the *Meditation* from *THIAS*, preceded by an advertisement for Beecham's Pills by Sir Thomas himself, he being part of the family who manufactured Beecham's Pills.

The second half of Tom Little's programme contained excerpts from the great recordings made in the 1950s, including the gargantuan *MESSIAH*, re-orchestrated with assistance from Goossens. Also included was the duet from the first act of *LA BOHÈME* with Victoria de los Angeles and Jussi Björling, and dating from 1956 – a recording which is still considered to be the touchstone performance against which all the hundreds of other La Bohèmes are measured. The evening was rounded off with a performance of Mozart's Bassoon Concerto, dating from 1957.

A most enjoyable evening and a great introduction to a veritable 'institution'.

**Tim Wood-Woolley**

## London; 18<sup>th</sup> September 2001

We met with our emotions still affected by the tragic events suffered in America only a week before. Chairman Howard Martin suggested we observed a minute's silence as a mark of sympathy and respect for all those suffering from the consequences of the terrorist attacks, before we started our Meeting.

The presentation for the evening was given by our Patron, Frank Andrews, with another instalment in his series "**We Have Our**



**Own Records**", details of which will appear eventually in HILLANDALE NEWS.

Transparencies of the record labels being spoken about were projected by Peter Morgan, a former works colleague who had also been responsible for most of the photography. The sound reproduction was under the expert control of Andy Newman, our elected London Technician.

Frank began by mentioning two record labels beginning with the letter 'J' which were a residue from his previous presentation, Jupiter Records and J. W. Thompson Records. The greater portion of the programme was taken up with the letter 'K', beginning with Kämmer und Reinhardt. As was explained, this German company of doll makers was the first business in the world to have its 'Own Disc Records' – starting in late 1889 or 1890 under an agreement with Emile Berliner. Their product was a 5in. disc *E. Berliner's Grammophon* and a smaller disc was made with a keyhole-shaped centre for use with talking (or singing) dolls. Frank demonstrated four 5in. discs by means of a CD produced by our London member, Elliot Levin's Symposium Records.

We then heard about a number of record labels or proprietors whose names were familiar, such as Kalliope, Kildare, and Klingsor Records, also some of the smaller-sized discs with Kiddie or Kiddy as part of their name-style. Less familiar were such names as King Jazz, Kodak, Kodisk and Kosmos, among others.

The musical demonstrations Frank presented ranged from ballads to ragtime song (Irving Berlin), from jazz (*Perdido Street Stomp*) to Beethoven's *Violin Concerto (excerpt)*, Boccherini's *Minuet*, and a whistling solo by the prolific whistler of a by-gone age, Gino Galdini.

We also heard of demonstrations given to our Society 70 years ago, when Arthur Kingston operated his Kingston Home Recorders (March 1931) and how several

members at that meeting had taken part in a few efforts at being recorded – on metal discs. An account of that evening appeared in a back number of HILLANDALE NEWS in a series tracing the history of the Society. An article was also published in the HILLANDALE NEWS on another occasion about the Kingston Recorder, and Frank had two transparencies to project which had been photographed from this article.

The programme closed with a 78rpm example of the most 'modern' type, pressed in vinyl, from Keith Prowse's K.P. Music Library series.

A most enjoyable and informative evening, well appreciated by those present.

**London Reporter 'Herbert'**

### **CLPGS/ARSC Joint Evening; London, 26<sup>th</sup> September 2001**

There was a very special night in store for the twelve or so CLPGS members who made their way to the British Library on a very wet Wednesday evening on the 26<sup>th</sup> September, the reason being a joint evening with the CLPGS and the ARSC, presented by Dr. John Cowley, entitled **'The Dollar and the Pound – West Indian Calypsos from a British Perspective'**.

After an introduction by CLPGS Chairman, Howard Hope, Dr. Cowley launched straight in to his packed and varied programme detailing the history in song of the West Indian community in Britain. During the late 1940s and early 1950s, the first wave of West Indian immigrants arrived in Britain, bringing with them the songs from their native islands. And the songs that they chose to express their feelings of a new life in a new climate were the calypsos.

Not only were these songs intended to be nostalgic for the original West Indian audiences, but they also contain a wealth of social history and commentary, which is fascinating and valuable for the present day

listener. Your Correspondent readily acknowledges that he was not actually born when all but one of these recordings presented by Dr. Cowley were issued, but the lucidity of his presentation and the sheer verve of the recordings and the artistes involved invokes that lost time of hope and optimism.

The first item Dr. Cowley played was a 1950 recording by Lord Beginner, who was amongst the very first West Indian immigrants to land in Britain, on the MV *Empire Windrush*, called *The Dollar and the Pound*, bewailing the devaluation of the pound against the dollar. More social comment and history were contained in *Sightseeing in the UK* by Bill Rogers of 1952, and Lord Kitchener's *Randolph Turpin's Victory Calypso* (Turpin was a boxer), while *President Eisenhower*, and *Coronation of Elizabeth II* by Lord Beginner and Lion respectively are self-explanatory. The *Marilyn Monroe Calypso*, *The Tennis Calypso* (recalling Little Mo), and *Prince Rainier or Grace Kelly Wedding* all show that social and celebrity events did not pass those first immigrants by and were faithfully reported by the early calypso singers.

The formal presentation closed with something slightly different, the French-influenced *Mi Cockadilla* by Fitzroy Coleman in 1952, which is a fast Spanish-style waltz rather than a calypso, and finally by an instrumental number.

All credit to Dr. Cowley, this was a unique evening, the memory of which I shall treasure for many years to come. The spontaneous applause at the end of the evening spoke eloquently for the feelings of the audience.

**Tim Wood-Woolley**

### **London; 16<sup>th</sup> October 2001**

On Tuesday, 16<sup>th</sup> October, Tony Barker addressed a large number of members at the Swedenborg Centre in London's  
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### **Bloomsbury, on the subject of 'Music Hall on Cylinder'.**

Tony brought along a selection of the CDs that he has produced in conjunction with Dominic Combe celebrating the glory days of British Music Hall on cylinder. This golden age lasted from approximately the mid-1890s until Edison closed his London recording studios in 1915, all the other major companies, with the honourable exception of Clarion Records, having ceased cylinder production in Britain by this time.

All the great names of pre-Great War Music Hall were presented – Vesta Tilley, Ben Albert, Harry Champion, George Formby (Snr.), Victoria Monks, and, of course, Florrie Forde. An oddity, at least to my ears, was Peter Hampton, a coloured artiste singing *Hannah, Won't You Open That Door*, on Edison Bell from 1906, a curious mixture of ragtime and Music Hall. Some lesser-known names such as Tom Woodwell humorously commenting on the supposed loss of his drinking prowess and what we would today call street credibility, in *My Reputation* on an Edison Amberol, or Daisy Taylor with *Hey Ho! Can't You Hear the Steamer*, completed the picture of a vibrant art form which was soon to die out in the carnage of war and from the advent of the cinema.

Tony presented these recordings with great verve, enthusiasm and an obviously deep affection for the subject, but more astonishing was the quality of the transfers. Obviously, mint condition cylinders were used giving outstanding results. Rarely have wax cylinders sounded so good, and it is all credit to Tony and Dominic for preserving these sounds for us to enjoy today.

**Tim Wood-Woolley**



## Midlands Mandrel; Birmingham, 15<sup>th</sup> September 2001

The September meeting of the Group was to have featured a joint programme organised by Eddie Dunn and Peter Dempsey under the title 'The Sound of Surprise'. However, 'Gremlins' might have been a better title. Firstly, Peter Dempsey had to drop out at the last moment, to be replaced at very short notice by John Adams. Secondly, Eddie Dunn, having transferred recordings to tape, had the wrong tape in the machine. However, after a while, all was well.

Eddie started the evening by telling us how he started collecting jazz re-issues some 40 years or so ago alongside his main interest as an operatic collector. For the evening he had sorted out a number of early jazz recordings in rough chronological order. The first item was a 1918 Gennett recording by the Original New Orleans Jazz Band playing *He's Had No Lovin' For a Long Long Time*. This was followed by another Gennett recording, this time by Husk O'Hare's Super Orchestra of Chicago, with their version of the Lindsay McPhail composition, *San*.

Eddie continued with some of his favourites from this era including *Blue Grass Blues* by Al Siegel's Orchestra and *Sunny Hawaii* by Gowan's Rhapsody Makers (a 1927 group that included the ex-ODJB trombonist Eddie Edwards). Also from 1927 were recordings by Miff Mole's Molers (*Some Sweet Day*), the Charleston Chasers playing *After You've Gone*, and *Clarinet Marmalade* by the Frankie Trumbauer Orchestra, recorded for OKeh (a superb hot group, largely drawn from the ranks of the Jean Goldkette Orchestra, including the legendary Bix Beiderbecke on cornet).

John Adams commenced his part of the programme with a recording by his fellow Wulfrunian (i.e., one born in the City of Wolverhampton) John McHugh singing *Fairest of Maids Serenade* from

Offenbach's *GOLDSMITH OF TOLEDO*, made for Columbia in 1937. The programme continued with a recorded excerpt from the play *Murder in Mayfair*, performed by Noel Coward and Gertrude Lawrence. A complete change of sound gave us the march by Eric Coates, *Calling All Workers*, well remembered by those of us who are the wrong side of 50 as the theme music from the BBC Radio programme, *Workers' Playtime*.

A 1947 recording by the New Zealand-born singer Oscar Natzke performing Ketelbey's *In a Monastery Garden* was followed by Elvino Ventura's sole Blue Amberol release (transferred from a wax Amberol made in 1910), *Dei Miei Bollenti Spiriti*. John went on to play a further three Blue Amberol recordings, the first being the Alessandro Bonci recording of *Salve, Dimora*, from *FAUST*, the second, Florencio Constantino's *Morte d'Otello*, an announced Blue Amberol originally issued as a wax Amberol, c.1909. The last of these Blue Amberol recordings was *Let Me Like a Soldier Fall*, a 1914 (or possibly 1915) recording by Charles Hackett.

John ended this most enjoyable and carefully selected recital by playing a modern recording! Having started with a recording by a singer from the English Midlands, he closed with another. This time, the singer was our CLPGS member Peter Dempsey (who was originally booked as a speaker for the evening), a fine tenor of considerable repute, who was heard singing *Rose of Tralee*. So ended an interesting evening of contrasting styles.

Phil Bennett

## Northern Group; Alston Hall, Longridge, Lancashire; 15<sup>th</sup> July 2001

Our annual 'Portable Picnic' was an indoor affair this year, but nevertheless very enjoyable. Sixteen members and fifteen

machines attended, together with a number of discs and a few cylinders.

The machines included a Columbia 201, two Columbia 202s, a Linguaphone 9 (based on an HMV 101 design, with a Linguaphone soundbox, a 1920 Apollo in oak case with a wooden reflecting horn, the Phoenix – similar in design to the Apollo, but with a Bakelite reflecting horn, a Decca with metal motor cover, a U-Phone made in Leeds, and an HMV 102 in brown casing with a Goldring soundbox.

A number of miniature portables were displayed and played. These included a Guineaphone with paper diaphragm, made under licence by Vickers-Armstrong; a Mikkiphone, and a Japanese manufactured Mikkiphone.

Miles Mallinson brought along his 'New Century Puck-type phonograph in its original carrying case, and we heard John Malcolm singing *Stop Your Tickling Jock* on this.

Once members had inspected the machines we began to listen to the records that had been brought. Their variety demonstrated our differing tastes and the portables showed off their different tones.

We heard, amongst others, Louis Armstrong, Joe Daniels, Oscar Rabin and his Orchestra, the Comedy Harmonists, John Henry & Blossom, Reg Dixon, Cab Calloway, Spike Hughes, Binnie Hale and Bobbie Howes, the Swedish National Anthem!, Gershwin's *Rhapsody in Blue* with Paul Whiteman's Concert Orchestra and the composer on the piano, Leslie Sarony and even Donald Peers.

Labels ranged from the standard HMVs, Columbias and Parlophones to Citizen Records, and a Brunswick Clifophone.

**John Hopkins**

**Northern Group; Alston Hall,  
Longridge, Lancashire; 16<sup>th</sup>  
September 2001**

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Our September meeting was attended by 16 members. The first session was another in Bill Mayers' popular series featuring singers on 78rpm discs. This time it was the turn of the ladies and a variety of vocal registers. We heard thirteen artists on twelve recordings ranging in date from 1916 to 1948. Bill presented a nice balance of well-known, not-so-well-known, and downright obscure singers and, as ever, his enthusiasm for and love of the music and voices came over strongly. The recordings were played on Bill's not-so-modern electrical equipment (is that OK, Bill?). They were –

- ◇ **Florica Cristoforeanu:** *Voi lo sapete*, from *CAVALLERIA RUSTICANA* (Mascagni); on Parlophone E.11282, recorded c.1931.
- ◇ **Hilda Gueden:** *Vedrai carino*, from *DON GIOVANNI* (Mozart); on Decca K.1861, recorded c.1947.
- ◇ **Hina Spani:** *D'amor sull 'ali rosee*, from *IL TROVATORE* (Verdi); on La Voce Del Padrone DB.1503, recorded 1928.
- ◇ **Elizabeth Schwarzkopf:** *O mio babbino caro*, from *GIANNI SCHICCHI* (Puccini); on Columbia LB.85, recorded c.1948.
- ◇ **Isobel Baillie and Kathleen Ferrier:** *I would that my love* (Mendelssohn); on Columbia DB.2194, recorded 21<sup>st</sup>. September 1945.
- ◇ **Licia Albanese:** *Il est doux, il est bon* (Massenet); on HMV DB.6883, recorded 1947.
- ◇ **Oda Slobodskaya:** *Was not I once like a tender blade that sprung?*, Op.47, No. 7 (Tchaikovsky); on Decca RVW.104, recorded 1943.
- ◇ **Conchita Supervia:** *Voi che sapete*, from *LA NOZZE DI FIGARO* (Mozart); on Parlophone Odeon R.20077, recorded c.1930.
- ◇ **Ursula Van Diemen:** *Laudate dominum*, from *VESPERAE SOLENNES DE CONFESSORE* (Mozart); on HMV C.2736, recorded 1935.
- ◇ **Irmgard Seefried:** *Heidenroslein* (Schubert); on Columbia LB.78, recorded c.1947.



- ◇ **Violet Oppenshaw:** *Massa's in de cold, cold ground* (Foster); on HMV B.607, recorded c. 1916.
- ◇ **Lotte Lehmann:** *Der mænner sippe sass hier im saal*, from *DIE WALKÜRE* (Wagner); on HMV DB.8043, recorded 1936.

The planned second session of the afternoon had to be changed because John Hopkins, who was due to present it, was stranded in New York after the terrorist attack. We were all relieved, though, to learn that John was safe and well.

Miles Mallinson and Bill Ward provided a substitute programme of Edison Blue Amberol cylinders, starting with the rousing *United Service Passing in Review*, a fine recording (no. 2644) made in July 1915 by the **Sousa Band**. The other items played were as follows –

- ◇ no. 1600, **Edison Concert Band:** *Home Sweet Home the World Over*; recorded March 1913.
- ◇ no. 3213, **Van Eps (banjo) with Orchestra:** *Hill and Dale* (foxtrot); recorded January 1918.
- ◇ no. 28197, **Anna Case and Paul Althouse:** *Miserere*, from *IL TROVATORE* (Verdi); recorded November 1914.
- ◇ no. 3133, **Elizabeth Spencer:** *I Hear You Calling Me*; recorded April 1917.
- ◇ no. 28112, **Orville Harold:** *The Snowy-Breasted Pearl*; recorded April 1913.
- ◇ no. 2442, **Edison Military Band:** *Zampa* (Overture); recorded December 1914.
- ◇ no. 4767, **The Happiness Boys (Billy Jones and Ernest Hare):** *Old King Tut*; recorded 1923.

Then, as a mark of respect for the people of America, we heard the voice of **Thomas Edison** himself on a cylinder (no. 3756) entitled *Let Us Not Forget – a Message to the American People*. This recording was made after the First World War (1919) and Edison, who was not keen on having his voice recorded, had to be persuaded to make it. The meeting concluded with **Florrie Forde** singing *Keep Straight Down*

*the Road* (no. 23051, recorded April 1913) – appropriate sentiments before our journeys home! The cylinders were played on Miles' Edison 'Home' phonograph (1906, upgraded to 1912 condition with 2- and 4-minute gearing, Diamond B reproducer and a Cygnet horn).

**Miles Mallinson**

### **West of England Group; North Tawton, Devon, 8<sup>th</sup> September 2001**

Just as it seemed that the old adage 'six days in seven, it rains in Devon' was about to come true *again*, we were treated to some passable weather for this, our annual trip to Keith and Irene Badman's home in North Tawton, Devon. The theme for this meeting was records of **Place Names in Britain**, but first of all, Keith gave us a talk about his work on straightening crucifixes, re-making cast iron ventilation covers, and restoring miniature steam boats.

As promised, Keith gave us a few words about aluminium phonograph reproducers, which he has been manufacturing for many years. He showed us some of his early attempts, and in doing so explained that he had experimented with making them out of solid stock, plates joined together, and 'cold cast' aluminium. All of these methods possessed advantages and disadvantages, but the method of choice he now uses is the 'lost wax' process, which he described briefly as follows.

A silicone mould is made from an original reproducer body, and from it several special wax castings are taken. These castings are then 'sprued up' (i.e., joined together in the form of a branched tree, so the mould formed in the next stage is a continuous branched structure enabling many castings to be made simultaneously) and embedded in plaster of Paris. Baking this plaster causes the wax to flow out, and the space left can be filled with molten aluminium, and hence finished castings made.

We then heard Keith's choice of suitable records. He began with Ivor Foster's *Up from Somerset* on a Columbia disc of the '20s, followed by one of C. V. Stanford's songs of the sea – *Devon, oh Devon* by Peter Dawson. Again we heard *Up from Somerset*, this time by Malcolm McEachern (a.k.a. 'Jetsam') and the reverse of this Columbia disc was also played, it being *Devonshire Cream and Cider*. Our proximity to the 'Eden Project' was observed with H. Belafonte's *Eden was just like this*. Keith concluded his section with another record of *Up from Somerset*.

Tom Little then entertained us with an October 1928 recording of King George V's speech at the opening of the Tyne Bridge – a beautiful disc with an engraving of the bridge in the wax at the end of the recording, followed by a recording of *Air from Berenice* – an actuality recorded in Aldershot using the mobile recording van, on June 13<sup>th</sup>, 1932.

Your correspondent played a selection of Pathé's discs, which, while they *did not* accord with the theme of place names, attempted to paint a 'musical picture' of the likely events of the afternoon. Various artists gave us: *Here we are again, A bungalow (in Quooge)*, *Come into the garden, John*, *Poppies*, and *Witch of the wood*.

*The roast beef of old England* by the entertainer-at-the-piano, Ernest Hastings, and *London Bridge* march by Reginald Dixon were played on Braxton Reynolds' mint HMV 101, by Bernie Brown, and Geoff Parr brought along an unusual Academy portable. He entertained us with the *Eton boating song* by Raymond Newell, on Columbia, and *Sussex by the sea* march. Our secretary, Paul Collenette, played us up to the refreshments with *Stars over Devon*, an unusual record, by Ambrose, on Decca, and *London and Darenty calling*, Norman Long's humorous satire about early radio broadcasts.

The lovely food which followed was gratefully received, and again Irene's puddings were up to their usual delicious standard. Eleven people attended, including our hosts, and the proceedings were witnessed by an American friend of mine, Richard 'Dick' Oxenrider from Indiana.

**Paul Morris**

### **West of England Group; Cheddar, Somerset, 10<sup>th</sup> November 2001.**

It was a mild autumn day in 'Smiling Somerset' when a dozen members (amongst whom we were especially glad to see Ernie Bayly, back from his world travels) met at Tom and Connie Little's house for a programme entitled 'Ladies Only'.

Tom's theme was of songs about, or by, ladies. In a carefully prepared programme, he started with a special-issue pressing for 'The Women's League of Health and Beauty' – exercises to music. This, and others, were played on an HMV 109 Table Model (with no. 4 soundbox).

*I'll String Along With You* crooned Dick Powell on Decca (wasn't this song revived in the 1960s?). Then we moved from the pictures to music hall – Florrie Forde, Vesta Tilley and Nellie Wallace. The latter sang on HMV B.3034 about a spinster fearing (hopefully!) a strange man lurking *Under the Bed*: very comical – we fell about.

Next, time for 'Home Beauty Culture' on Buty Tone Instruction Record no. 1. This record was a real curiosity – an 8" double-sided advertising (for cosmetics) record, with blue-grey label. It might be a Crystalate product, but information is requested.

After a brief excursion with Billy Murray on the (Chalet model) Edison Diamond Disc, we returned to another advertising record. This was a CD-sized celluloid-on-cardboard picture disc for 'Elizabeth Arden', whose London factory, Tom told us, was very near to the site of the former



Edison cylinder works. The record, numbered 1817, had a picture of a girl (no, it wasn't Liz Hurley) with bobbed hair: the

recording was of a Christmas message, and of a New York choir.



Figure 1. The West of England Group meeting, 10<sup>th</sup> November 2001.

At the end of the set programme, members played relevant records they had brought. We heard some 2-minute cylinders of music hall on an Edison Gem. Then Graham Kent demonstrated a Peter Pan gramophone which he had painstakingly restored from an incomplete wreck [described in issue no. 233, Spring 2001, p.249/250 – Ed.]. Apparently, the way to prevent a drooping horn is to use 'Pritt' stick glue. And insulating tape on the arms prevents disc slip.

Returning to records, we had a German dance-band frolic entitled *You have become so terribly blonde lately* (on HMV from Electrola). The novelty piece *Nola*, as

played by husband-and-wife team Patricia Rossborough (piano) and Robinson Cleaver (cinema organ) was most appealing. As was Ella Shields, who murmured *Burlington Bertie* for Decca in 1935, many years after she first popularised it.

We were played what was the most expensive record of its time (£1-05), which was an HMV of Melba singing, *Lo the gentle lark*. And later, one of the cheapest (35¢ - say, 7p): a 1926 Blue Amberol of *Cecilia*, by Billy Wynne's Orchestra.

Our thanks go to Tom and Connie for their hospitality, and for a thoroughly fascinating and enjoyable afternoon.

Paul Collenette



A postcard from Llanstephan, Carmarthenshire; 12<sup>th</sup> July, 1907

# Letters

## Soundings – a response, no. 1

I must thank the author of **Soundings** in the latest issue, not only for prompting me to get out and play a gramophone I have probably owned for twenty years and cannot recall ever playing before, but also for the entertainment provided by his idiosyncratic notions. As for his desire for anonymity, compounded into a strange multiplicity of anonymities (despite the heading, it is clear that all paragraphs are from the same pen), no doubt he has his reasons.

Under 'Thoughts on Buying a Portable', we are told that 'until the 101, Columbia portables were far preferable to HMVs'. It was this extraordinary statement that got me hurrying to the cupboard, for I was trying to think, what Columbia portables were there before the 101? HMV had been into portables from 1919, before the 101 appeared in the Autumn of 1925. The first Columbia portable of all (in the UK, at any rate), the 10a, had hit the market about three months before in 1925. It can't have appealed much to the public, because you hardly ever see them. I had one once, but its Mazak tone-arm had gone the way of all flesh and most Mazak; I despaired of ever finding a replacement and got rid of the machine.

However, I do have a 110, its 1926 successor, which is basically the same but has a much improved soundbox (No. 8 instead of No.7) and a thinner, but still Mazak tone-arm. It was this which I got out and played, and it certainly ran rings round the HMV 100, as it should have done, and held its own against the 101. In the 10a and the 110, the sound emerges through louvres at the front of the machine, with the notable advantage that the needle hiss is behind the sound rather than in front of it, as in the 100 and 101. Still, one machine on the market

three months earlier hardly seems to justify Mr. X's sweeping claim.

If Mr. X is so keen on Columbia portables, where does he get the idea from that any of them had motors with chassis of anything other than cast iron? Their motors were made by Garrard, and the only Columbia portable I can think of with a non-cast iron motor is the late 102 clone (Model 9000, by the way), which shares the HMV all-steel 270 motor (and also, Mr. X, does not have the nasty No. 24 soundbox, but a No. 28, which is a re-badged HMV 5b!) It was HMV who went into lightweight chassis, as early as 1923, using their normal worm-drive motor, but with an aluminium chassis, in the PBO, as well as the subsequent PBC and 105, before the 100 appeared with the new 400 motor.

Talking of the No. 24, if you want to fit this late, cheap diecast soundbox on a 101, why not use the HMV version (called the No. 23)? It will sound exactly the same.

Mr. X talks much of 'post-amalgamation' Columbias. Well, for the first few years after the 1931 amalgamation, the existing Models 201 and 202 continued; these were, with minor changes, identical to their immediate 1929 predecessors, the 109a and 112a respectively. After that (from 1935) the Columbia models exactly mirrored those badged as HMV, so it is irrelevant to refer to them as Columbia when discussing their qualities; they are simply EMI machines. There was the HMV 97/Columbia 204, (both used the Columbia 15a soundbox, at least to begin with) and the very nasty HMV 87/Columbia 205. These latter used the first examples of Mr. X's beloved No. 23/24 soundbox (although I believe that the Columbia one at this stage was called No. 20, the only difference being in the style of the mask).



EMI replaced the 87/205 with an economy version of the 97/204, called the 88 or 211. 88s are seldom seen, in my experience, but 211s, especially the post-war ones with bronze-painted fittings, are quite common.

I have never heard of a connexion between the run-of-the-mill National Band (made, or at least sold, by a firm called Johnson, Diamond and Butcher in the Farringdon Road) and the upmarket Orchorsol. Was the Orchorsol soundbox (based on the old Nicole Master but with adjustable 'lifebelt') really adopted by National Band? A Melrose soundbox I have never heard of at all.

As for Boot Polish and Linseed Oil, Mr. X has clearly missed the point of the former. It is not used to clean the leathercloth, but to restore colour to it after it has been cleaned (with linseed oil, if you like). For worn or scratched rexine, boot polish will not restore it, but will certainly make it look a bit more respectable. Spontaneous ignition? I have read this before about oil-soaked rags, and it makes me wonder why none of the workbenches I have used over the last 40 years has disappeared in flames. Has anyone ever experienced this phenomenon? Or is it an urban myth, stemming from a long-forgotten incident in which such a rag (which would obviously be inflammable) caught fire for reasons unknown to the owner?

Christopher Proudfoot  
Kent.

### The Playback Speed of Acoustic Columbia records

1. Is it correct that acoustic Columbia records should be played at the speed or key indicated on the record, or if no speed is shown, at 78rpm?
2. In the HMV 'B' series book by Andrews and Bayly, the playback speed is clearly indicated for almost every record. Why is this information

not available for the Columbia 10" records in the book by Frank Andrews?

3. Is it possible that the following records play back at 75rpm?

**Pipe Major Ross, 2<sup>nd</sup> Battalion Scots Guards – Columbia 1519 & Regal G6632, recorded c. May 1910 –**

1. March, Strathspey and Reel (MSR) – *The Atholl Highlanders March to Loch Katrine (Aneas Rose), Maggie Cameron, Reel o' Tulloch* 27188

2. MSR – *Leaving Glen Urquhart, Lady Loudon, Duntroon* 27189

**Columbia 1520 & Regal G6633 –**

1. MSR – *The 79<sup>th</sup>'s Farewell to Gibraltar, Miss Drummond of Perth, The Sheepwife* 27190

2. MSR – *The 83<sup>rd</sup>'s Farewell to Edinburgh, Lady Madelina Sinclair, Sandy Cameron* 27191

4. Is it probable that the range of speeds used by Columbia records is similar to that used by the Gramophone Company, that is, 72-82rpm?

Tony Langford  
London, W11.

### Guy's Hospital discs, and others

Re Frank Andrews' article, ref. Guy's Hospital discs. We know of at least four discs which were produced for Guy's, all 10" double-sided, thus –

- ◊ Parlophone PO.13 of 1933
- ◊ Parlophone PO.32 of 1934
- ◊ Decca SP.26 of 1937
- ◊ Decca matrix CP.1562/3 of 1948.

There is another 'Own record' which Frank hasn't mentioned, which we are curious about, that is 'Guaranteed Subscribers Recording'. We know of two 12" Decca matrix nos. OCA.186-9, catalogue nos. 130-131, which are in the NSA [*National Sound Archive – Ed.*]. Dating from around

1935-6, these would suggest at least a series starting at either '1' or '100', maybe. Does anyone know anything else about these, please?

Reference the CLPGS booklist, page 418, [*Autumn 2001 issue – Ed.*] please be aware that 'DATES' Parts 2 & 3 are available direct from us currently.

Eddie & Elaine Shaw  
By e-mail.

### A Young Collector

After buying my first 78 record at the age of 16, I was told then, 'But what are you going to play the record on?' So then came my first gramophone – a black 101.

During the next eleven years I've got quite a collection with over 100 portables and many tin plate toy machines.

I travel all over the country for gramophones in any quantity or condition, and people around Cambridge know me as the Gramophone Man.

After collecting so many machines, at times I have to sell one or two to make room for more, which I have to hide in the shed or garage.

While visiting major antique fairs and gramophone events I'm told by people I'm one of the youngest collectors of gramophones. I've had many hours of pleasure from listening and cleaning gramophones and my Dad repairing them!

If anybody has a portable gramophone in any condition for sale in East Anglia please give me a ring on [REDACTED]

Jason Moule  
Ely, Cambs.

### Fake Gramophones – again

I realise that the subject of the Crapophone has been fully covered in HILLDALE NEWS but I thought that I might share this recent experience with members.

Whilst holidaying in California I visited an 'Antiques Emporium' at Cannery Row in Monterey. Here was displayed (together with repro. radios, enamel wall signs, etc.) a crapophone with the following display card:-

'This Phonograph has a Swiss made motor taken from genuine historic machine enclosed in a hand made accurate reproduction cabinet. Even the famous "His Masters Voice" trade mark has been faithfully reproduced. This machine will give hours of pleasure playing old phonograph records.'

...And the price?

\$364.95 (circa £257)!!!

Now there's an HONEST rip-off.

Roger Preston;  
Birmingham.

### The last issues of Columbia Records single-side recorded among standard issues

I know that many members read the pages of THE TALKING MACHINE REVIEW and as that journal is now way behind in its periodical issues, I would like to bring to their attention an error which appeared in issue no. 221, in column 1, page 3142, in which, *inter alia*, I am credited with the notion that Columbia single-side recorded discs, in the standard repertoire, had no further issues in Britain from December 1908. This I would like to rectify. The article itself was in reference to 'Crown Special Records'.

With the few exceptions of double-side recorded Columbia Records issued during 1904, all Columbia's records selling in Britain had been selling as single face recorded until October 1907, when Columbia Double Face Records were introduced.



As single-face recorded, the later issues were labelled green with gold printing, and were selling as Columbia Graphophone Records. The new double-side recorded discs should have borne labels printed in brown, white and gold and have introduced a new catalogue series beginning at D.1. The introductory supplement of October 1907 not only listed the discs with their 'D' numbers but it also gave the matrix numbers as well – matrix numbers which acted as the catalogue numbers for the single-sided Columbia Graphophone Records.

Unfortunately for Columbia, the new labels for the double-sided discs had not been received at the Earlsfield factory in time and, as a consequence, the new discs were pressed with the contemporary green and gold Graphophone labels on both sides, thus showing the matrix numbers but not the new 'D'-prefixed catalogue series.

The new labels from the printers did not become accessible to the presses until December 1907 and, from the evidence, it seems that the new labels first appeared only with the new pressings on sale in January 1908. At the same time, the single face discs received a new label as Columbia Single Face Records, but they were no longer to be pressed with as much repertoire in the supplements as hitherto. One could however, order from the company a single-sided pressing from a double sided issue.

In December 1908, the Rena Manufacturing Co. Ltd. contracted for double sided discs from Columbia at Earlsfield, which it sold as Rena Double-Face Records. The factory continued to press discs with those three labels until The Rena Manufacturing Co. Ltd. withdrew from the market after its October 1908 issues. But Columbia, for its November 1908 supplement, continued the Rena Double-Face Records as its own line by re-naming the label as Columbia-Rena Record, at the same time ceasing to

manufacture its Columbia Double-Face Records. However, it did continue issues of its now diminishing numbers of new Columbia Single-Face Records until the last of those appeared on the April 1910 supplement.

It is therefore a possibility that Selfridge's Crown Special Records, which were the unsold former single-side recorded Columbia discs, had examples from those Columbias which had been issued as late as April 1910, but then overstock with Selfridge & Co.'s own label.

Frank Andrews;  
London, NW.10.

### More on GAELFONN Records

With reference to Gaelfonn Records –

◊ Although some were recorded by G. C. Electrical Recording Co. Ltd., of London, I retract that the labels state 'Recorded in London' – none have been seen that do. [*This confirms the statement in Frank's letter published in issue no. 235, Autumn 2001. – Ed.]*

◊ My assumption that the legend in Gaelic, below the label name, had the same meaning as 'For Scots, By Scots, Of Scots', on a label where the singing is Scottish English, is incorrect. The legend in Gaelic imparts, according to personnel at the Society's Bookshop, 'To Keep Alive Our Music and Language'.

◊ From Douglas Lorimer, we now have his deduced explanation of the letters which prefix Gaelfonn's catalogue numbering:- **A** = 78rpm; **B** = 45rpm; **C** = 33 $\frac{1}{3}$ rpm; **G** = Gaelic; **L** = Unaccompanied Singing; **M** = Instruments Accompanied Singing; **N** = Instrumental Groups; **O** used?; **P** = Orchestrally Accompanied Singers; **Q** used?; **R** = Choral Singing; **S** = Scottish English Language used; **T** = Instrumental Solos.

My thanks to all those who respond to my articles.

Frank Andrews  
London, NW10.

### Lupino Lane

In issue no. 235, Howard Martin asks for details of Lupino Lane's records of Billy Williams' songs. BD.722 contains *Here we are again* and *Why can't we have the sea in London?* These are listed in *London Musical Shows on Record, 1897-1976*, by Brian Rust with Rex Bunnnett, page 520.

Barry Badham  
Pymble, New South Wales  
Australia.

### Swapmeet in the New Forest

Last May, on behalf of BVWS [*British Vintage Wireless Society - Ed.*] of which I am also a member I held what we call a swapmeet here in the New Forest (for those of us who are not geographically minded, just west of Southampton). This consisted of a number of members taking tables and displaying and selling some of their surplus vintage radios, wind-up gramophones and spare parts, etc. Although a small affair it was very successful, and another has been requested by those who took part.

On 19<sup>th</sup> May 2002, I am holding another Swapmeet in a much larger venue - Colbury Hall, Ashurst, Hampshire, which has an adjoining small hall which could be made available to any member of CLPGS who would like a table to sell either wind-up gramophones, general music equipment, 78 records, etc.

The tables are 6 x 3 ft., and cost £12. Half tables are available. (Please reserve a.s.a.p. by phone or letter.)

Entry for members and helpers is just £1 for guests and £2 to the public.

The event is being advertised in the BVWS magazine and will also be advertised locally.

Directions - Jn 2 M27, A326, take A35 (Lyndhurst). Colbury Hall is on the left at the 2<sup>nd</sup> roundabout. Doors open 10.15, stallholders 0900 hrs. Refreshments available.

Sam Turner



ASHURST, Hants;  
SO40 7AQ.

Phone - 

## Information, Please

I have prepared an article on **Al Jolson**, but have run into one slight problem - were any of Jolson's acoustic recordings - Victor, 1911-1913, Columbia 1913-1923 - and his electrical recordings on Brunswick, 1924-1932, issued in Britain? The only one I know for certain is the 1928 *Sonny Boy/Rainbow Round my Shoulder*. The article is complete apart from British catalogue nos.

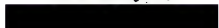
Any British discography would be appreciated. I don't want to use the

American catalogue nos., if at all possible.

Obviously, his Decca recordings, 1945-1950, issued on Brunswick over here, I have a full discography for.

Any help would be acknowledged. Please write to -

Paul Royal,

  
Flixton  
Greater Manchester  
M41 8TL.





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# Programme of London Meetings

*(For meetings during January to April, see inside front cover)*

May 21 <sup>st</sup> .	Dr. John Cowley	♪ GERMANY INVADES POLAND ♪
June 18 <sup>th</sup> .	Frank Andrews	WE HAVE OUR OWN RECORDS
July 16 <sup>th</sup> .	Passmore & Palmer Partnership	JUMPING JOANNAS
August 20 <sup>th</sup> .	Barry Raynaud	ON THE TIP OF MY TONGUE – THE THIRD MEMBERS' QUIZ NIGHT
September 17 <sup>th</sup> .	Dominic Combe	LATE VICTORIAN AND EDWARDIAN MUSICAL COMEDY ON CYLINDER
October 15 <sup>th</sup> .	Frank Andrews & Dr. Peter Martland	DOUBLE SIDED ZONOPHONES
November 19 <sup>th</sup> .	Allan Palmer	SERENADE TO MUSIC
December 17 <sup>th</sup> .	Members & Visitors	TRADITIONAL MEMBERS' NIGHT – Present Your Own Records on the theme of 'FOOD AND DRINK'
January 21 <sup>st</sup> ., 2003	Bernard Smith (Member of the Lewisham Recorded Music Society)	THE ART OF MARIA CALLAS

# Midlands Group Programme

*(For meetings during January to April, see inside front cover)*

May 18 <sup>th</sup> .	John Dales	BURT SHEPARD
June 16 <sup>th</sup> . (date to be confirmed)	Joint Midlands & Northern Groups Meeting, Wolverhampton	Miles Mallinson presents OSCAR NATZKE; and Eddie Dunn presents NEVER MIND THE NOISE, LOOK AT THE LABEL
July 20 <sup>th</sup> .	Alan Smith	QUIZ NIGHT
September 21 <sup>st</sup> .	Richard Taylor, and John Adams	DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA; and - OPERA EXTRAVAGANZA, 1900-1950
November 16 <sup>th</sup> .	Glyn Hughes	A FAMOUS WELSH CONCERT
January 18 <sup>th</sup> ., 2003	Members and visitors	ANNUAL GENERAL MEETING; followed by 'BYFR' – BRING YOUR FAVOURITE RECORD



# Northern Group Programme

(For meetings during January to April, see inside front cover)

May 19 <sup>th</sup> .	John Hopkins, and Paul Royal	AUSTRALIAN ARTISTS; followed by - BENNY GOODMAN
June 16 <sup>th</sup> . (date to be confirmed)	Joint Midlands & Northern Group Meeting, Wolverhampton	Miles Mallinson presents OSCAR NATZKE Eddie Dunn presents NEVER MIND THE NOISE, LOOK AT THE LABEL
July 21 <sup>st</sup> .	Members & visitors	PORTABLE PICNIC - THE QUEEN'S GOLDEN JUBILEE
September 15 <sup>th</sup> .	Dave Lomax, and Bill Mayers	CYLINDER SESSION; and - MORE SINGERS ON 78
November 17 <sup>th</sup> .	Open Members' Session	ANNUAL GENERAL MEETING; followed by On the theme of MUSIC HALL

## West of England Group

(Programme not available when going to press)

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**COMPANY SECRETARY:** Mervyn  
Srodzinsky.

**TREASURER:** Alan Smith.

### REGIONAL GROUP SECRETARIES

<b>Midlands Group</b>	Phil Bennett; [REDACTED], Whitmore Reans, WOLVERHAMPTON; WV6 0JW. Tel: [REDACTED]
<b>Northern Group</b>	John Astin; [REDACTED], Bilton, HARROGATE; HG1 3LL. Tel: [REDACTED] <u>Or contact</u> [REDACTED], Longridge, PRESTON; PR3 3BP. Tel: [REDACTED]
<b>West of England Group</b>	Paul Collenette; [REDACTED], Topsham, EXETER; EX3 0DA. Tel/fax: [REDACTED]

collection and am open to offer. Please send self-addressed envelope (C3) with stamp (27p) for photocopy of list: H. J. Moseley; [redacted] Pascoe Close, POOLE, Dorset; BH14 0NX. [redacted]

VOICES OF THE PAST. Oakwood Press. Volume 1 to 11. I would like to dispose of all as one batch and invite offers. Ring Dave Roberts on [redacted] (Answerphone).

C.L.P.G.S PRESENTS

# Phonofair 2002

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Presents

The 13th Annual Northampton Phonofair

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Weston Favell, Northampton. NN3 3BT



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## CLPGS BOOKSHOP

WELLS-NEXT-THE-SEA, NORFOLK. NR23-1RD.

Telephone –

### RECENT PUBLICATIONS available for the Winter of 2001/2.

**Zon-o-phone Records - Ernie Bayly & Michael Kinnear.** A discography of recordings produced by the International Zon-o-phone Co., and associated concerns in Europe & America from 1901-1903. With a history of the company's activities, plus a Supplement listing re-issues & transferred recordings + Bibliography & Indices. Size 6½"x9½", pp. xviii, 494 pages with illustrations in the text. Reviewed in this issue, more copies ordered, in stock Jan 2002. Cost £35-00 per copy. Ref:~ BD-55.

**Nicole Records - Michael Kinnear.** History of Nicole Frères Ltd and the Nicole Company Ltd., and associate companies. Numerical listing of all known recordings pressed on the Nicole label between 1903-1906, with supplement of re-issues on other labels. Bibliography and Indices. Paperback 6¼"x8¾" 286pp, monochrome illustrations interleaved with text. Cost £26. Ref:~ BD-57.

**Gennett 9000 - Arthur Badrock.** Coloured cover A5 paperback, 16 pages plus 9 page introduction. A series from July 1919 until June 1921 [9000-9115]. Listing all known British issues with references to issues onto Scala, Coliseum, Tower, Beltona, etc. There are also UK issues taken from Winner and possibly Guardsman shells within the series. Cost £5. Ref:~BD-58.

**Goodson and Lido Records - Frank Andrews and Arthur Badrock.** Manufacturers of the Goodson, Gem, Lido and Empire labelled records, history, numerical listing of 56 pages. A4 format spiral bound. Cost £20-00 per copy. Ref:~ BD-59.

**Discography of Peter Dawson, by Mike Comber.** Reviewed in this issue - 67 pages of recorded material in alphabetical order giving issue dates, recording details and issue numbers together with 22 solo pseudonyms and appearances within 20 further Vocal Ensembles. Spiralbound A4 softback with protective clear plastic cover. cost £10-00. Ref :~ BD-60.

**PHONOGRAPHS WITH FLAIR - A century of style in sound reproduction - Fabrizio & Paul.** Fashions and fads which influenced the evolution of the machine. Includes Victrolas of 1900 to Quadrophonic sound of the 1970's. 340 coloured plates. 192 pages hardback, dustjacket. Cost of £39-95 per copy plus postage. Ref:~ BD-56.

**HMV "B"-prefixed series of 10 inch double sided records; by Ernie Bayly and Frank Andrews.** Coloured soft bound A4 publication. 412 pages of text, including introduction and issue dates by Ernie and concluding artists' index by Frank. Issue and deletion dates given, together with 'take' numbers. The few spaces have been filled with contemporary material and the cover illustrates some 14 different variants of the "B" label. Cost is £39-00 per copy. Ref: BD-54.

**"DISCOVERING ANTIQUE PHONOGRAPHS" - Fabrizio & Paul.** Dealing with the period 1877 to 1929. 244 pages containing some 400 coloured photographs. Historic machines pictured and detailed where only single examples, are known. Cost is £39-95 plus postage. Ref:- BD-46.

We are currently printing the HMV "C" prefixed series of 12" records by Michael Smith. We apologise for the delay in the production of "Gramophones & Phonographs" @ £5-50. I have collated them at home and they are being bound by the printer. Frank Andrews has sent me the listing of Polyphon/Klingsor/Pilot records - this will now go into production.

There are two books which will be available c.March 2002 – (1) Fabrizio & Paul's "Antique Phonograph Advertising" - an illustrated history. 240 pp - hardback.

(2) Tinfoil Phonographs-Rondeau. 168 pp, paperback, 8½" x 11" - photographic guide.

George Woolford

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